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THE CHERRY GIRL



By
SEYMOUR HICKS

Lyrics by AUBREY HOPWOOD

Music by
IVAN CARYLL

CHAPPELL & CO., LTD.
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VOCAL SCORE
6/- NET.

THE CHERRY GIRL.

Musical Play

IN TWO ACTS.

WRITTEN BY

SEYMOUR HICKS.

LYRICS BY

AUBREY HOPWOOD.

MUSIC BY

IVAN CARYLL.

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✓



Mrs. Mary G. Potter



THE CHERRY GIRL.

Characters.

ACT I.

MOONSHINE	(a White Pierrot)	MR. SEYMOUR HICKS.
STARLIGHT	(a Black Pierrot)	MR. COURTICE POUNDS.
BOW	(two Chamberlains)	{ MR. STANLEY BRETT. MR. MURRAY KING.
SCRAPE }		
ESAU... ..	(Pansy's Gorilla)	MR. EDWARD SILLWARD.
SNOWBALL	(a Sweep's Boy)	MASTER GEORGE HERSEE.
1ST HERALD		MR. J. BEWLAY.
2ND HERALD... ..		MR. CHARLES PHILLIPS.
1ST WATCHMAN		MR. PHILLIP RITTE.
PANSY... ..	(a Cherry Seller)	MISS CONSTANCE HYEM.
SYLVIA	(a Pierrette)	MISS CARMEN HILL.
NIGHT	(a Pierrette)	MISS KATE VESEY.
MORNING	(a Pierrette)	MISS HILDA ANTONY.
DIMPLES	(Snowball's Sweetheart)	MISS WINNIE HALL.
MDLLE. PAS BAS	(a Model)	MISS DOROTHY FROSTICK.
JOSEPHINE	(a Pierrette Maid)	MISS GLADYS ARCHBUTT.
RAINBOW		MISS NANCY BUCKLAND.
THE CHAMBERLAIN		MISS CARRINGTON.
1ST MAID OF HONOUR		MISS BLANCHE THORPE.
2ND MAID OF HONOUR		MISS LILIAN HEWITSON.
AND		
THE QUEEN		MISS ELLALINE TERRISS.

ACT II.

HAPPY JOE	(a Knight of the Road)	MR. SEYMOUR HICKS.
THE SQUIRE	(of Homewood Hall)	MR. COURTICE POUNDS.
GRAB	(two Beadles)	{ MR. STANLEY BRETT. MR. MURRAY KING.
SNATCHEM }		
ROSE OF THE RIVIERA	(Happy Joe's Stable Boy)	MASTER VALCHERA.
WHITE SURREY	(his Horse)	{ MR. EDWARD SILLWARD.
HECUBA	(his Dog)	
ROBIN ROY	(Happy Joe's Men)	{ MR. FRANK CARROL MR. ROBERT WILKES. MR. WILLIAM HAY.
ROBIN ME }		
ROBIN ANYONE }		
IKESTEIN	(his Irish Servant)	MR. CHARLES TREVOR.
MILLICENT	(Lady of Homewood Hall)	MISS CARMEN HILL.
TIP-TOE	(Happy Joe's Wife)	MISS KATE VESEY.
THE SPIRIT OF DAWN		MISS BARBARA DEANE.
A SUNBEAM		MISS NELLIE LONNEN.
CLOTILDE		MISS PHYLLIS CARSON.
1ST COUNTRY BELLE		MISS CLAIR MARSDEN.
2ND COUNTRY BELLE		MISS LILIAN BURNS.
1ST FLOWER		MISS JESSIE LONNEN.
TRUTH		MISS DECIMA BROOKE.
AND		
THE QUEEN		MISS ELLALINE TERRISS.

SYNOPSIS OF SCENERY.

ACT I. ONCE UPON A TIME.

SCENE 1.—A Street in Carnival Time (Night)	W. HARFORD.
SCENE 2.—On the Housetops (Pierrot-land)	W. HARFORD.
SCENE 3.—The Throne Room of the Queen	W. HARFORD.
SCENE 4.—Moonshine's Studio	W. HARFORD.
SCENE 5.—Dreamland	W. HARFORD.

ACT II. ONE HUNDRED YEARS AGO.

SCENE 1.—A Village Green in Old England	W. HARFORD.
SCENE 2.—The Garden Gateway	W. HARFORD.
SCENE 3.—The Purple Garden	R. C. MCCLEERY.
SCENE 4.—Homewood Hall	W. HARFORD.
SCENE 5.—Moonshine's Studio again	W. HARFORD.

THE CHERRY GIRL.

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Vocal Score.

THE CHERRY GIRL.

Act I.

No. 1.

OPENING CHORUS.

Words by
AUBREY HOPWOOD.

Music by
IVAN CARYLL.

Con moto.

Piano.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Con moto.' and the dynamics are 'Piano.' The first system begins with a treble clef and a key signature of one sharp. The second system continues the melody. The third system features a key change to two sharps (F# and C#). The fourth system continues the melody. The fifth system concludes the piece with a final chord.



CHO. *f* Re . vel . ry ri . ots when Car . ni . vals King Wick . ed . ly

f Re . vel . ry ri . ots when Car . ni . vals King Wick . ed . ly

f Re . vel . ry ri . ots when Car . ni . vals King Wick . ed . ly



CHO. wield - ing his sway. Comes to re - mind us that

wield - ing his sway. Comes to re - mind us that

wield - ing his sway. Comes to re - mind us that

CHO. time's on the wing, Turn - ing the night in - to day.

time's on the wing, Turn - ing the night in - to day.

time's on the wing, Turn - ing the night in - to day.

CHO. We're mak - ing the best of it, Full of the zest of it.

We're mak - ing the best of it, Full of the zest of it.

We're mak - ing the best of it, Full of the zest of it.

CHO. Bouy - ant - ly ban - ish - ing care. With mirth and fri -

Bouy - ant - ly ban - ish - ing care. With mirth and fri -

Bouy - ant - ly ban - ish - ing care. With mirth and fri -

CHO. - vo - li - ty Laugh - ter and jol - li - ty Hey! for the rol - lick - ing

- vo - li - ty Laugh - ter and jol - li - ty Hey! for the rol - lick - ing

- vo - li - ty Laugh - ter and jol - li - ty Hey! for the rol - lick - ing

CHO. fun of the fair! Re - vel - ry ri - ots when Car - ni - vals

fun of the fair! Re - vel - ry ri - ots when Car - ni - vals

fun of the fair! Re - vel - ry ri - ots when Car - ni - vals

CHO. King, Wick - ed - ly wield - ing his sway,

King, Wick - ed - ly wield - ing his sway,

King, Wick - ed - ly wield - ing his sway,

CHO. Comes to re - mind us that time's on the wing, Turn - ing the

Comes to re - mind us that time's on the wing, Turn - ing the

Comes to re - mind us that time's on the wing, Turn - ing the

CHO. night in - to day. We're mak - ing the

night in - to day. We're mak - ing the

night in - to day. We're mak - ing the

best of it. Full of the zest of it. Bouy - ant.ly ban - ish - ing

CHO. best of it. Full of the zest of it. Bouy - ant.ly ban - ish - ing

best of it. Full of the zest of it. Bouy - ant.ly ban - ish - ing

care. With mirth and fri - vo - li - ty,

CHO. care. With mirth and fri - vo - li - ty,

care. With mirth and fri - vo - li - ty,

Laugh - ter and jol - li - ty. Hey! for the rol - lick - ing fun of the

CHO. Laugh - ter and jol - li - ty. Hey! for the rol - lick - ing fun of the

Laugh - ter and jol - li - ty. Hey! for the rol - lick - ing fun of the

CHORUS

ff

fair! Hey! for the rol-lick-ing fun of the fair! the

fair! Hey! for the rol-lick-ing fun of the fair! the

fair! Hey! for the rol-lick-ing fun of the fair! the

CHORUS

rol-lick-ing fun of the fair!

rol-lick-ing fun of the fair!

rol-lick-ing fun of the fair!

CHORUS

Allegretto.

The first system of the score begins with a piano introduction. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The music is in 2/4 time and features a series of eighth and sixteenth notes, creating a light, rhythmic melody. The introduction is marked with a forte (f) dynamic.

STUDENT.

Quaint dis - gui - ses,

The piano accompaniment for the first vocal line consists of two staves (treble and bass clef). The music is in 2/4 time and features a series of eighth and sixteenth notes, creating a light, rhythmic melody. The piano part is marked with a forte (f) dynamic.

ST.

Co - mic no - ses, Fan - cy dres - ses; fool - ish po - ses; Ev' - ry mum - mer's

The piano accompaniment for the second vocal line consists of two staves (treble and bass clef). The music is in 2/4 time and features a series of eighth and sixteenth notes, creating a light, rhythmic melody. The piano part is marked with a forte (f) dynamic.

ST.

mask en - clos - es Stu - dent blithe and gay! ————— Down with dull old

The piano accompaniment for the third vocal line consists of two staves (treble and bass clef). The music is in 2/4 time and features a series of eighth and sixteenth notes, creating a light, rhythmic melody. The piano part is marked with a mezzo-forte (mf) dynamic.


ST. e - du - ca - tion! Up with sport and re - cre - a - tion!

ST. Car - ni - vals our oc - cu - pa - tion, This is ho - li - day.


MATCH GIRLS.
Won't you buy our matches,

M.G. sir? Don't you want a light? See how quick it catches, sir, Watch it burning bright.

M.G. 
 Though we're young and sprightly, sir, See our shab-by frocks, Buy! and strike them lightly

SOP: SOLO. Ah 
 sir, On - ly on the box. Won't you buy our match.es, sir? Don't you want a light?

M.G. 
 See how quick it catches, sir, Watch it burn-ing bright. Though we're young and sprightly,

M.G. 
 sir, See our shab-by frocks. Buy! and strikethem light.ly, sir, on - ly on the box.
poco riten:

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The piano part begins with a forte (*f*) dynamic.

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation. This system includes vocal entries for Tenor and Bass. The vocal parts are labeled "Merchants" and "TOYSELLERS." The piano part continues with a mezzo-forte (*mf*) dynamic.

TEN. we, who come to sell Pretty lit-tle gifts for girls and boys All our

BASS. we, who come to sell Pretty lit-tle gifts for girls and boys All our

TEN. stock will please them well— No-vel-ties in hun-dreds, full of joys, Card-board

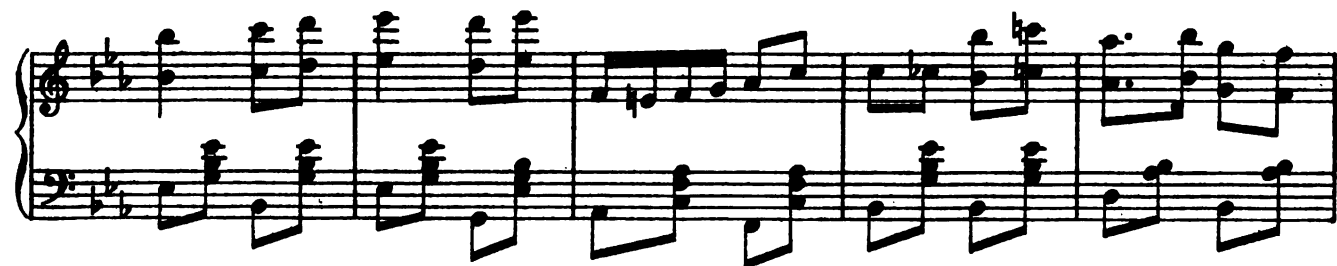
BASS. stock will please them well— No-vel-ties in hun-dreds, full of joys, Card-board

TEN. e-le-phants clock-work mice Join-ted a-cro-bats- all one price, Each one

BASS. e-le-phants clock-work mice Join-ted a-cro-bats- all one price, Each one

TEN.
war.ranted cheap and nice A.ny thing you fan.cy. Toys! Toys! Toys!

BASS.
war.ranted cheap and nice A.ny thing you fan.cy. Toys! Toys! Toys!



No. 2.**WATCHMENS' CHORUS.**

SEGUE AFTER OPENING CHORUS.

Moderato.

Tenor. *f* **Good**

Baritone. *f* **Good**

Bass. *f* **Good**

Piano. *mf* (Bell) *f*

TEN. folk who here re - joice, Take heed the pass - ing hour, That

BAR. folk who here re - joice, Take heed the pass - ing hour, That

BASS folk who here re - joice, Take heed the pass - ing hour, That

CHO. 

TEN. 
soon with braz . en — voice Shall chime from yon . der tower! When

BAR. 
soon with braz . en — voice Shall chime from yon . der tower! When

BASS. 
soon with braz . en — voice Shall chime from yon . der tower! When



CHO. 
Good . night ——— Good . night. ———

TEN. twelve o' . clock shall sound, Wise men are home . ward bound, Let

BASS. 

CHO. *pp*
Good .

TEN.
- night, Good - night, Good peo - ple all Good - night,

BAR.
nights dark pall on si - lence fall, Good peo - ple all Good - night,

BASS
nights dark pall on si - lence fall, Good peo - ple all Good .. night,

CHO. *ppp* *rall.*
- night, Good - night.

TEN. *pp* *ppp*
Good - night, Good - night.

BAR. *pp* *ppp*
Good - night, Good - night.

BASS *pp* *ppp*
Good - night, Good - night.

R.H. *p* *cres.*

CHORUS.

"GOD SAVE HER MAJESTY."

Words by
AUBREY HOPWOOD.

Music by
IVAN CARYLL.

Maestoso.

Piano.

ff

God save her Ma - jes - ty, And grant she may at - tain ____

CHO. God save her Ma - jes - ty, And grant she may at - tain ____

God save her Ma - jes - ty, And grant she may at - tain ____

Peace and pros - pe - ri - ty Through - out her ro - yal reign! _____

CHO. Peace and pros - pe - ri - ty Through - out her ro - yal reign! _____

Peace and pros - pe - ri - ty Through - out her ro - yal reign! _____

ff Be this, her na - tal day, The bright - est e - ver seen! _____

CHO. *ff* Be this, her na - tal day, The bright - est e - ver seen! _____

ff Be this, her na - tal day, The bright - est e - ver seen! _____

Long may her peo - ple pray,- God save our gra - cious

CHO. Long may her peo - ple pray,- God save our gra - cious

Long may her peo - ple pray,- God save our — gra - cious

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line labeled 'CHO.' with the same lyrics. The bottom staff is a piano accompaniment line. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are 'Long may her peo - ple pray,- God save our gra - cious'.

Queen! —

CHO. Queen! —

Queen! —

The second system of the musical score consists of three staves. The top staff is a vocal line with the lyrics 'Queen! —'. The middle staff is a vocal line labeled 'CHO.' with the same lyrics. The bottom staff is a piano accompaniment line. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are 'Queen! —'.

No. 3.

SONG. (Starlight.)

"PUSSY CATS THREE."

Words by
GEO. M. SLATERMusic by
HAROLD SAMUEL.

Allegro moderato.

Piano.

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a series of chords and eighth notes, marked with a mezzo-forte (*mf*) dynamic. The left hand, in bass clef, provides a harmonic accompaniment with chords and eighth notes, marked with a piano (*p*) dynamic. The music is in a 6/8 time signature and has a key signature of one sharp.

The piano accompaniment for the first system continues across two staves. The right hand has a treble clef and the left hand has a bass clef. The music features a steady eighth-note accompaniment in the left hand and chords in the right hand, marked with a piano (*p*) dynamic. A repeat sign is visible at the end of the system.

STAR.

1. Three lit - tle pus - sy cats lived in a street,
 2. Wig - gles and Wof - fles they quar - relled and fought, In

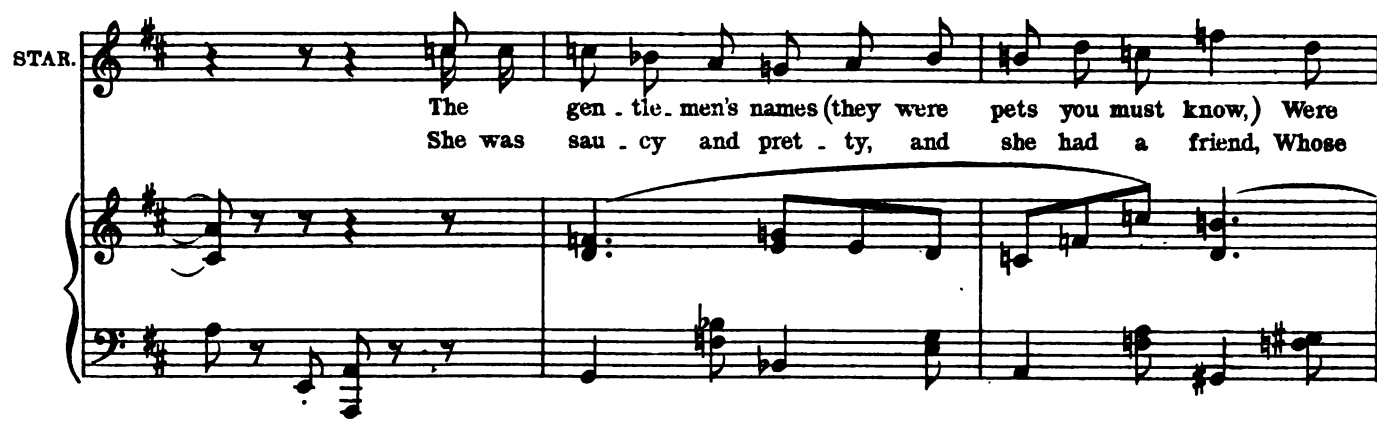
The piano accompaniment for the second system continues across two staves. The right hand has a treble clef and the left hand has a bass clef. The music features a steady eighth-note accompaniment in the left hand and chords in the right hand, marked with a piano (*p*) dynamic.

STAR.

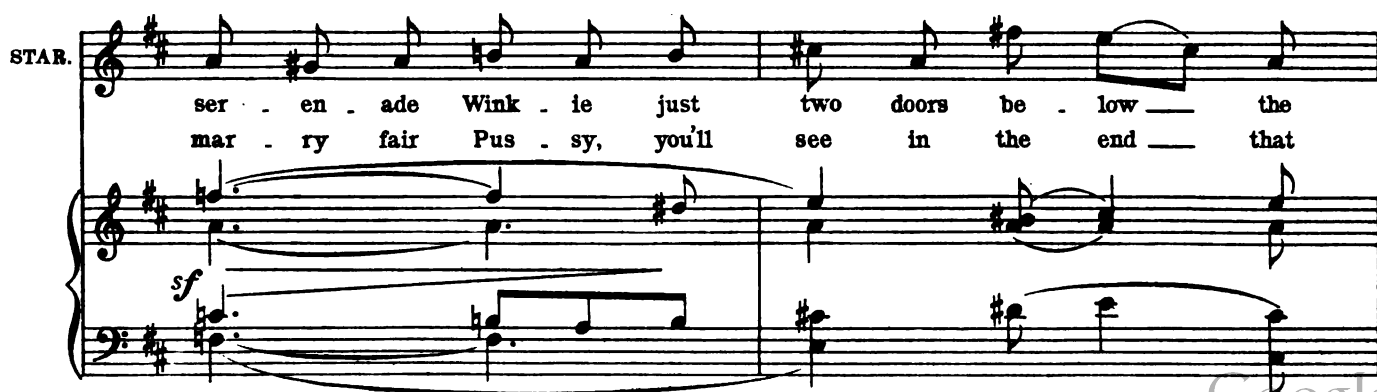
Three lit - tle souls fe - line, One was a Per - sian
 us - u - al cat - like style, They wres - tled up - on the

The piano accompaniment for the third system continues across two staves. The right hand has a treble clef and the left hand has a bass clef. The music features a steady eighth-note accompaniment in the left hand and chords in the right hand, marked with a forte (*f*) dynamic.

STAR.  la - dy puss, The o - thers were mas - cu - line.
gar - den wall, Their an - tics made Wink - ie smile.

STAR.  The gen - tie - men's names (they were pets you must know,) Were
She was sau - cy and pret - ty, and she had a friend, Whose

STAR.  Wig - gles and Wof - fles who night - ly would go, To
name it was Smut - ty, and he did in - tend To

STAR.  ser - en - ade Wink - ie just two doors be - low — the
mar - ry fair Pus - sy, you'll see in the end — that

STAR. 

STAR. 

STAR. 

STAR. 

STAR. Both of them vowed to win her paw, Both of them swore to

STAR. strive, — For the snow - y, and bush - y tailed

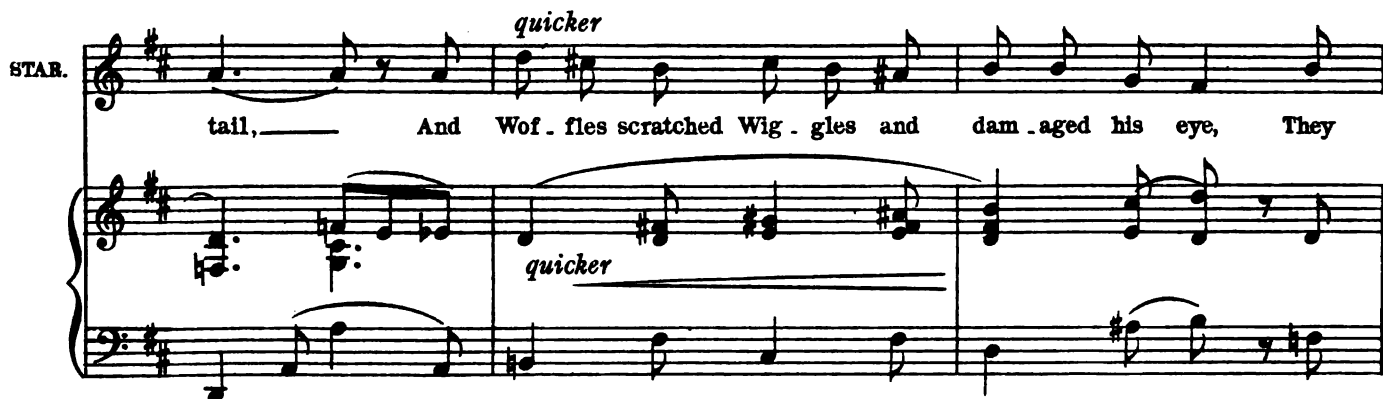
STAR. Per - sian Pus - sy, Who lived at num - ber five.

STAR. *Più lento.*

mf *p*

STAR.  3. One

STAR.  fine Sun - day ev - ning re - turn - ing from church, Wig - gles bit Wof - fles'

STAR.  tail, — And Wof - fles scratched Wig - gles and dam - aged his eye, They

quicker

STAR.  start - ed to fight tooth and nail!

Presto. *ff*

STAR. *a tempo*
The end of the com - bat was

sf *p a tempo*

STAR. sad you must know, For two Tom - mies' souls went a - bove or be - low, As

STAR. Wink - ie passed by she cried out and said "Oh!" And thought she would faint, and turn

STAR. pale! — Wig - gles died at

STAR. num . ber six, Wof . fles at num . ber four;

STAR. All for love of the Pus . sy cat who lived next

STAR. door. Smut . ty to Wink . ie said, "Be mine!"

STAR. Wink . ie re . plied "Ouil ouil" And the snow . y and bush . y tailed

quicker

STAR. Per . sian pus . sy, Wed . Smut . ty of num . ber three.

No 4.CHORUS.
"OVER THE TILES."Words by
AUBREY HOPWOOD.Music by
IVAN GARYLL.

Piano. *Allegretto.*

The piano introduction consists of two staves. The right hand features a melody with eighth notes and slurs, marked with an '8' and an accent. The left hand provides a harmonic accompaniment with eighth notes. The tempo is marked 'Allegretto' and the dynamics 'mf'.

The second system continues the piano introduction with similar melodic and harmonic patterns in the right and left hands.

The third system continues the piano introduction, maintaining the eighth-note accompaniment and the eighth-note melody in the right hand.

The fourth system concludes the piano introduction. The right hand ends with a series of eighth notes, and the left hand has a final chord marked with a forte 'f' dynamic.

The vocal entry begins on the right hand, with the lyrics "Skip - ping round a chim - ney stack,". The piano accompaniment continues in the left hand, marked with a piano 'p' dynamic. The right hand has a melodic line with eighth notes, while the left hand has a steady eighth-note accompaniment.

Flue by flue; Rac - ing up the roof and back, Two by two;

Has - ten - ing and hur - ry - ing, Scamp - er - ing and scur - ry - ing,

Here and there and eve - ry - where, Cra - zy crew,

Has - ten - ing and hur - ry - ing, On the tiles,

Scamp - er - ing and scur - ry - ing, Miles and miles,

Here and there and eve - ry - where, Trip - ping it and skip - ping it,

Trip - ping it and skip - ping it, Two by two.

When the

day-light fades and wanes, When the world's a sleep, Past the darkened win-dow-panes,

Cau-tious-ly we creep. Where the sha-dows on the

walls Lie as black as jet, Ma-gic of the moon-light calls

Pier-rot and Pier-rette. When the day-light fades and wanes, When the

world's a . sleep, Past the dar . kened win . dow . panes, Cau . tious . ly we

creep. Where the sha . dows on the walls Lie as

black as jet, Ma . gic of the moon . light calls Pier . rot and Pier .

. rette.

Skip - ping round a chim - ney - stack, Flue by flue;

The first system of the musical score is in G major (one sharp) and 2/4 time. It features a vocal melody on a single staff and a piano accompaniment on grand staves. The piano part has a steady eighth-note bass line and chords in the right hand. A piano dynamic marking 'p' is present at the start of the piano part.

Rac - ing up the roof and back, Two by two;

The second system continues the melody and accompaniment. The piano part maintains the same rhythmic pattern.

Has - ten - ing and hur - ry - ing, Scamp - er - ing and scur - ry - ing,

The third system continues the melody and accompaniment. The piano part maintains the same rhythmic pattern.

Here and there and eve - ry - where, Cra - zy crew.

The fourth system concludes the piece. The piano part maintains the same rhythmic pattern.

Has - ten - ing and hur - ry - ing, On the tiles;

The first system of the musical score is in G major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line has a melody with eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes. A fermata is placed over the final measure of the piano accompaniment.

Scamp - er - ing and scur - ry - ing, Miles and miles;

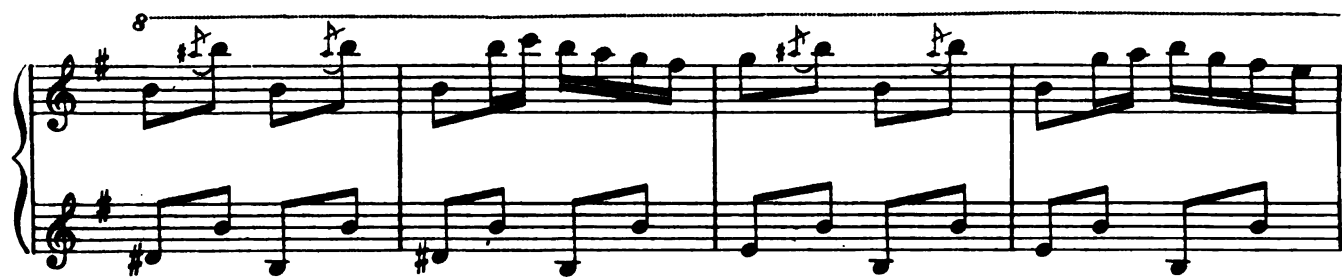
The second system continues the melody and accompaniment. The piano accompaniment includes a triplet of eighth notes in the treble part during the second measure.

Here and there and eve - ry - where, Trip - ping it and skip - ping it,

The third system continues the melody and accompaniment. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes.

Trip - ping it and skip - ping it, Two by two.

The fourth system concludes the piece. The piano accompaniment ends with a final chord in the treble and a single eighth note in the bass.



Nº 5.

SONG.- (Moonshine) and CHORUS.

"TELEPHONE TO THE MOON."

Words by
AUBREY HOPWOOD.

Music by
IVAN CARYLL.

Moonshine. *Allegro*

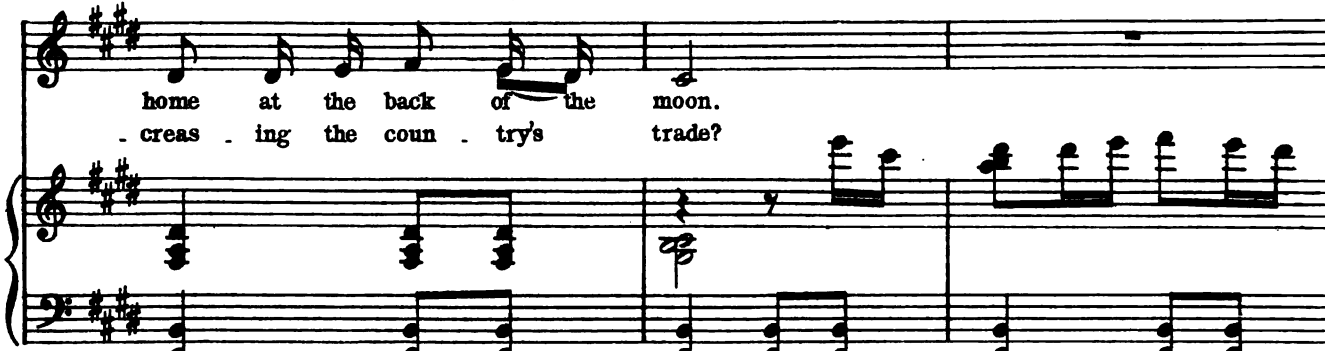
Piano.

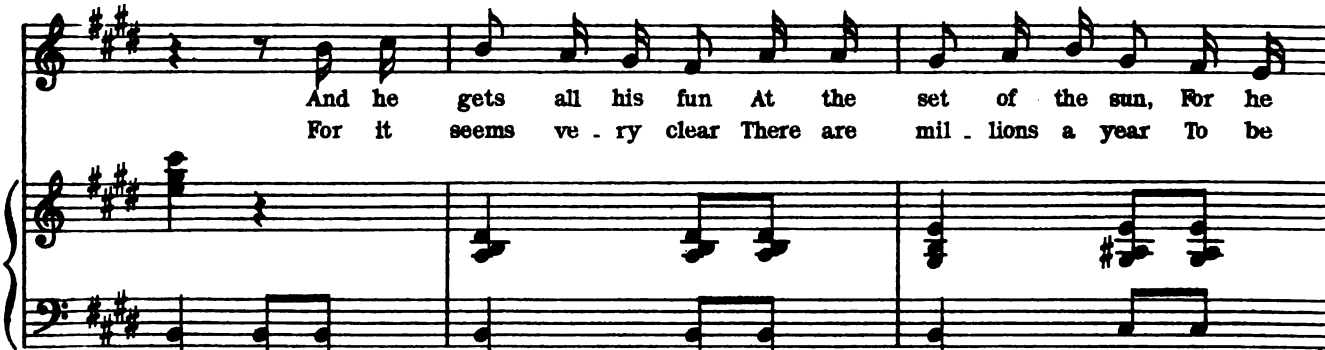
dim.

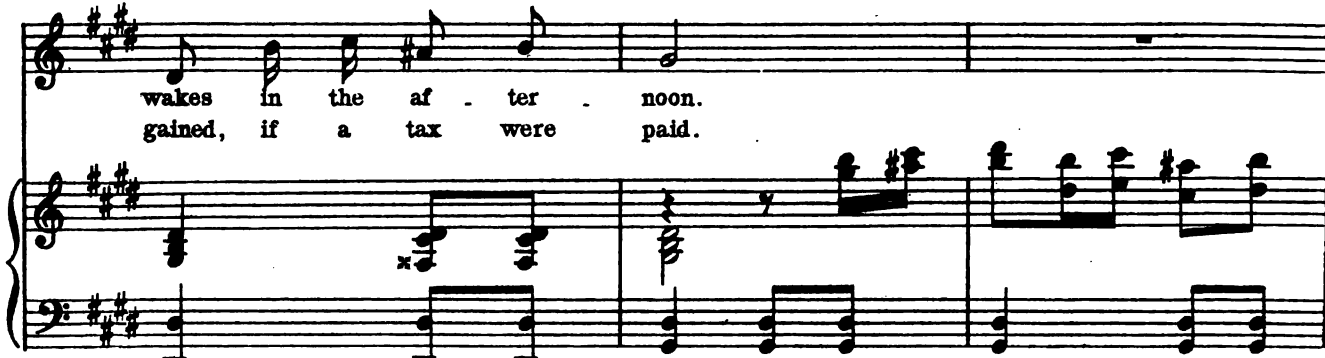
MOONSHINE.

1. There's a great lit - tle man, Who sleeps when he can, In his
2. Have you heard, lit - tle man, That they talk of a plan For in .

p

M.  home at the back of the moon.
- creas - ing the coun - try's trade?

M.  And he gets all his fun At the set of the sun, For he
For it seems ve - ry clear There are mil - lions a year To be

M.  wakes in the af - ter - noon.
gained, if a tax were paid.

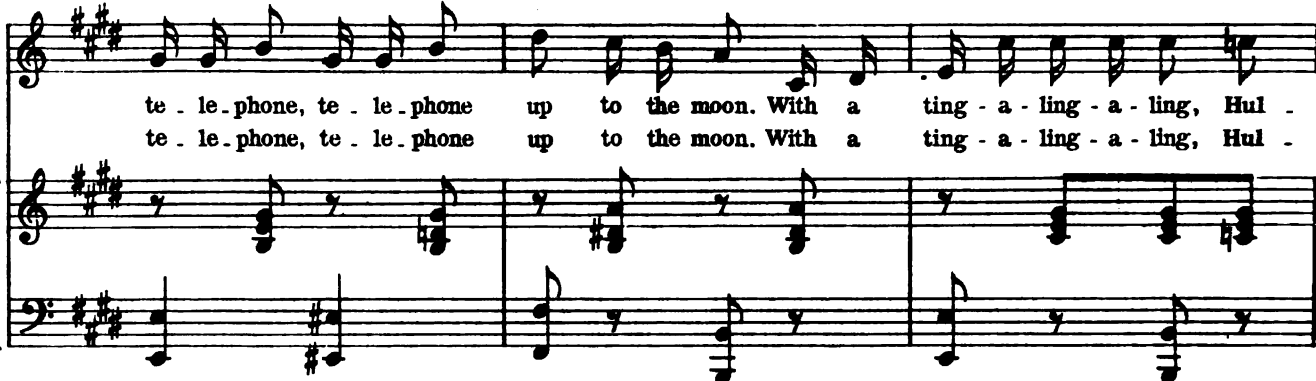
M.  When he keeps his eye on the world be - low, He can
We've talked, and we've talked, And our brains we've racked, Till the

M. tell pret - ty well what's what; For he knows a - bout all that there
thing has be - come a bore; What we want to get at is the

M. is to know, And he's seen such an aw - ful lot!
sim - ple fact, Will our food do you think, cost more?

M.

M. Oh!
Oh!

M. 
 te - le - phone, te - le - phone up to the moon. With a ting - a - ling - a - ling, Hul -
 te - le - phone, te - le - phone up to the moon. With a ting - a - ling - a - ling, Hul -

M. 
 lo! Num. ber one in the air! Lit - tle man, are you there? For there's
 lo! Num. ber one in the air! Lit - tle man, are you there? For there's

M. 
 some - thing I want to know! Is it nice to look down at the
 some - thing I want to know! Will you trou - ble your head with the

M. 
 sights of the town, On a warm sum - mer's night in June? What
 price of our bread, If you hear that we've raised it soon? "Not

M. ho!" says the mad lit - tle, bad lit - tle man, At the end of the wire in the
I," says the mad lit - tle, bad lit - tle man, With a wink of his eye in the

M. moon. Oh! te - le - phone, te - le - phone up to the moon, With a
moon. Oh! te - le - phone, te - le - phone up to the moon, With a

M. ting - a - ling - a - ling, Hul - lo! Oh! te - le - phone, te - le - phone
ting - a - ling - a - ling, Hul - lo! Oh! te - le - phone, te - le - phone

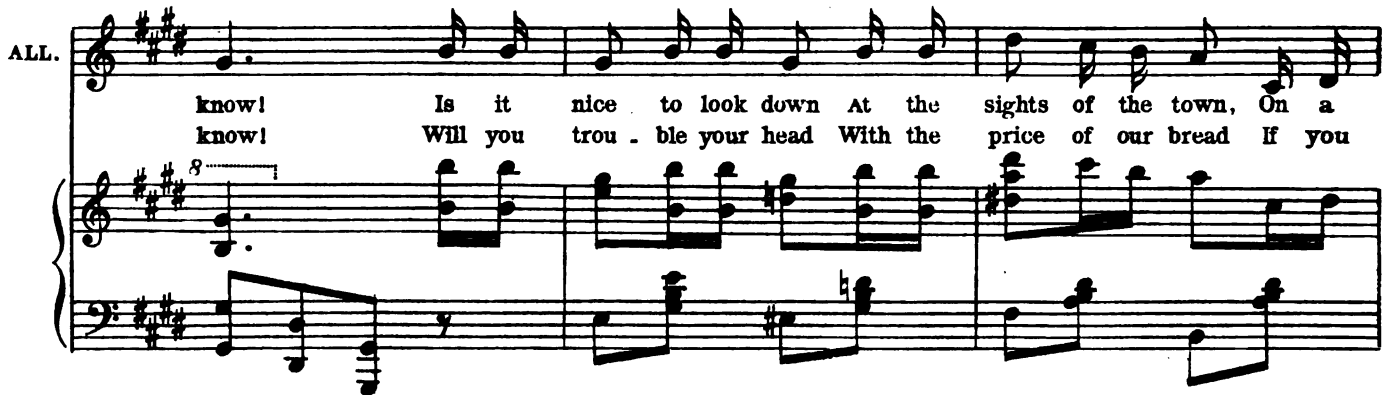
ALL.

ALL. up to the moon, With a ting - a - ling - a - ling, Hul - lo. Num. ber
up to the moon, With a ting - a - ling - a - ling, Hul - lo. Num. ber

ALL. 

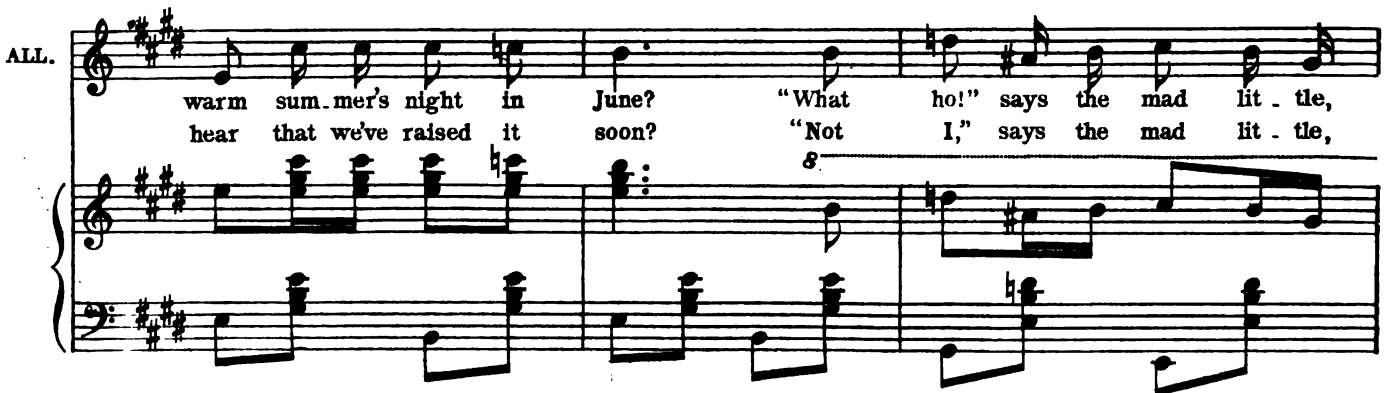
one in the air! Lit - tle man; are you there? For there's some - thing I want to

one in the air! Lit - tle man, are you there? For there's some - thing I want to

ALL. 

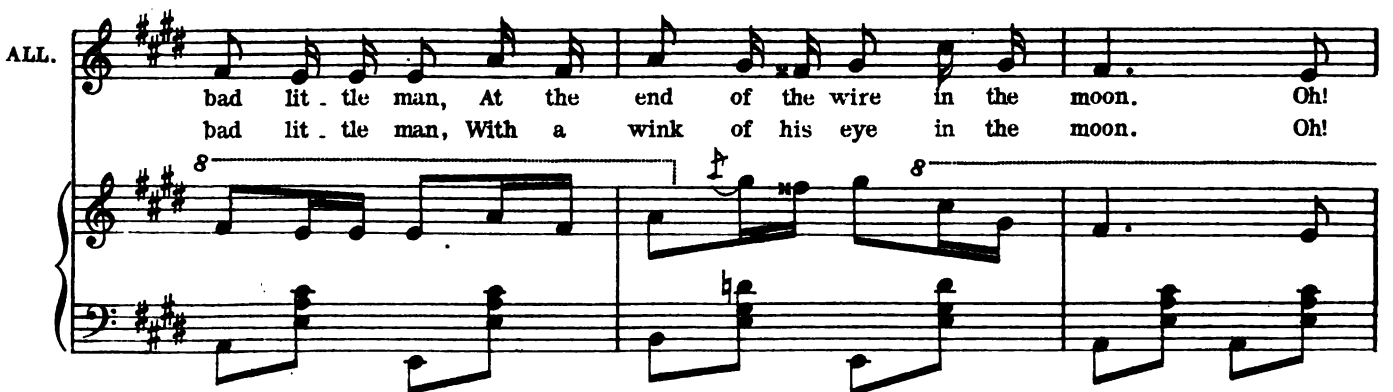
know! Is it nice to look down At the sights of the town, On a

know! Will you trou - ble your head With the price of our bread If you

ALL. 

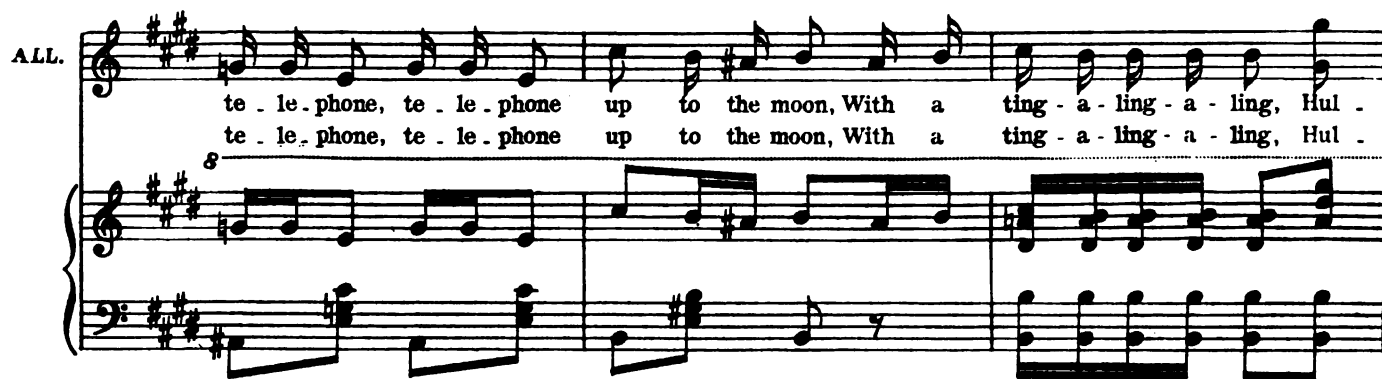
warm sum - mer's night in June? "What ho!" says the mad lit - tle,

hear that we've raised it soon? "Not I," says the mad lit - tle,

ALL. 

bad lit - tle man, At the end of the wire in the moon. Oh!

bad lit - tle man, With a wink of his eye in the moon. Oh!

ALL. 

ALL. 





This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as eighth notes, sixteenth notes, and chords. A dynamic marking of *ff* (fortissimo) is present in the second system. The piece concludes with a double bar line and repeat signs in the final system.

Nº 6.**CHORUS.****"HAIL! HER MAJESTY."**Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Moderato.

Soprano.

Tenor.

Bass.

Piano.

CHO.

Hail — Her Ma . jes . ty the Queen! Be . loved of loy . al

Hail — Her Ma . jes . ty the Queen! Be . loved of loy . al

Hail — Her Ma . jes . ty the Queen! Be . loved of loy . al

CHO. na - tion; In — se - cu - ri - ty ser - ene May

na - tion; In — se - cu - ri - ty ser - ene May

na - tion; In — se - cu - ri - ty ser - ene May

CHO. she en - joy her sta - tion. Peace — and power at - tend her

she en - joy her sta - tion. Peace — and power at - tend her

she en - joy her sta - tion. Peace — and power at - tend her

CHO. reign, Nor cares nor fears op - press her:

reign, Nor cares nor fears op - press her:

reign, Nor cares nor fears op - press her:

CHO. Hail — we all with might and main, Her

Hail — we all with might and main, Her

Hail — we all with might and main, Her

CHO. Ma - jes - ty! God Bless Her! Hail — we all with might and

Ma - jes - ty! God Bless Her! Hail — we all with might and

Ma - jes - ty! God Bless Her! Hail — we all with might and

CHO. main, Her Ma - jes - ty! God Bless Her!

main, Her Ma - jes - ty! God Bless Her!

main, Her Ma - jes - ty! God Bless Her!

Nº 7.

SONG.—(The Queen) and CHORUS.

"NAUGHTY, JUST FOR ONCE."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Allegro.

Queen.

Piano.

QUEEN.

A Queen may rule a

lo-yal land, And wear a crown of gold, And no one seems to

un-der-stand, She does just what she's told. But oh! if I could

dim. *p*

Q. have my way, What changes would be seen! I'd love to be, for

Q. one short day, A mer - ry, mad - cap Queen! She'd love to be for

ALL.

ALL. one short day, A mer - ry, mad - cap Queen! Oh!

QUEEN.

Q. do let me be naugh - ty, Just for once! Just for once!

SOP.

pp

QUEEN.

Q. Naugh - ty, naugh - ty, just for once! _____ Don't

ALL.

Q. be so prim and haugh - ty, Just for once, just for once!

QUEEN.

Q. Haugh - ty, haugh - ty, just for once! _____ I'll

Q. start with my tu - tor, And see what he would think, _____ Or

Q. mice in his book-shelves, And bee-tles in his ink. Oh! I

Q. should like to be naugh-ty Just for once! Just for once!

ALL.

QUEEN.

Q. Naugh-ty, naugh-ty, just for once!

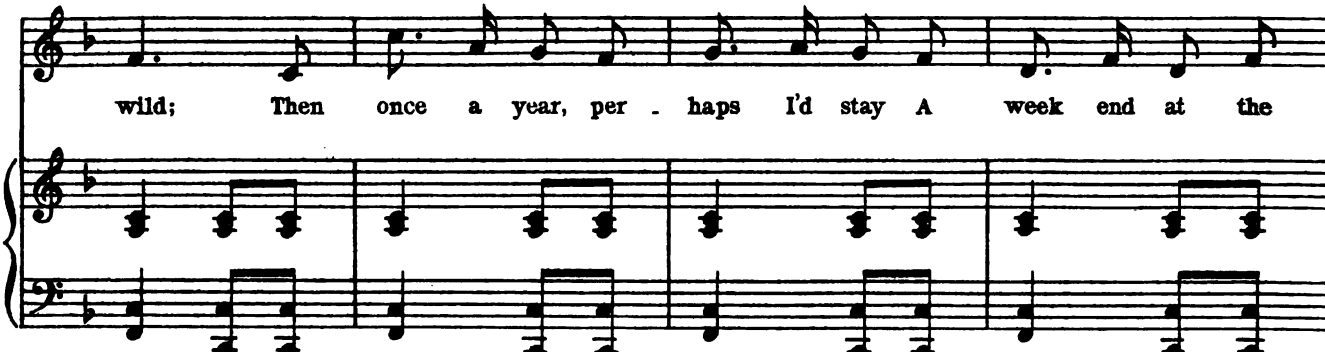
p

Q. I've of-ten wished that I'd been born A hap-py lit-tle

Q. child, Whose frock is near - ly al - ways torn, Who runs a - bout half

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords.

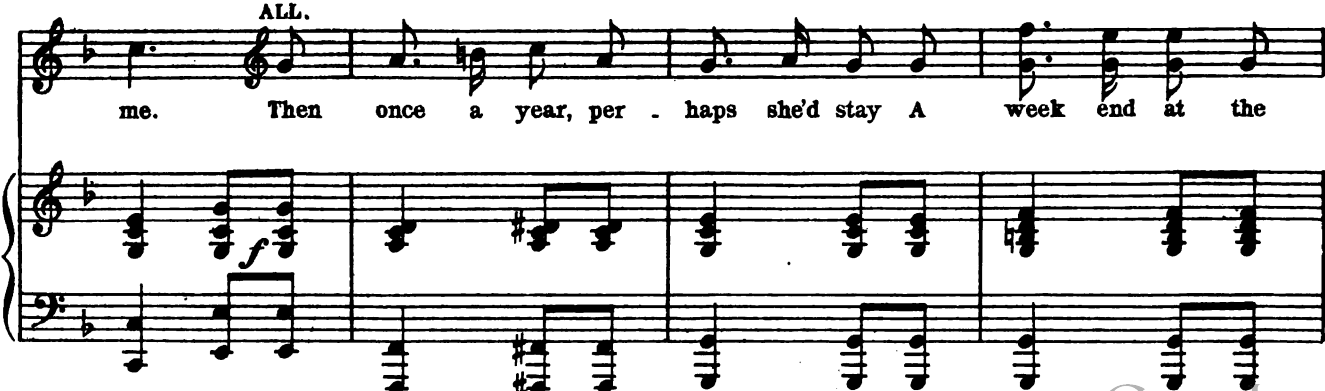
Q. wild; Then once a year, per - haps I'd stay A week end at the

The second system continues the musical piece. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note pattern in the right hand and a more varied pattern in the left hand, including some chords.

Q. sea, And that's a lon - ger hol - i - day Than e - ver comes to

The third system of music shows the vocal line with a quarter rest and then eighth and quarter notes. The piano accompaniment continues with eighth notes in the right hand and chords in the left hand.

ALL.
Q. me. Then once a year, per - haps she'd stay A week end at the

The fourth system begins with the instruction 'ALL.' above the vocal staff. The vocal line starts with a quarter rest followed by eighth and quarter notes. The piano accompaniment continues with eighth notes in the right hand and chords in the left hand.

Q. *QUEEN.*
 sea! Oh! do let me be naugh - ty,

pp

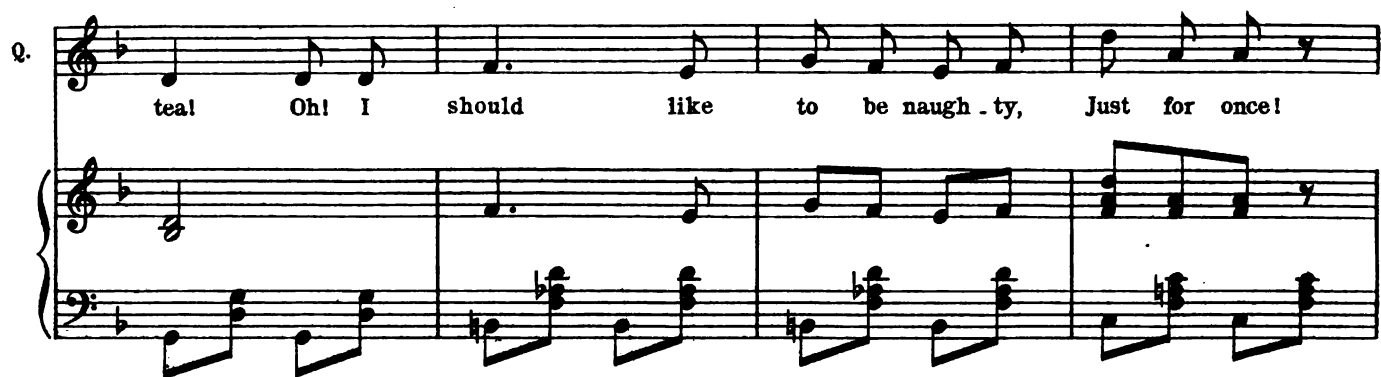
Q. *SOP. QUEEN.*
 Just for once! Just for once! Naugh - ty, naugh - ty, just for

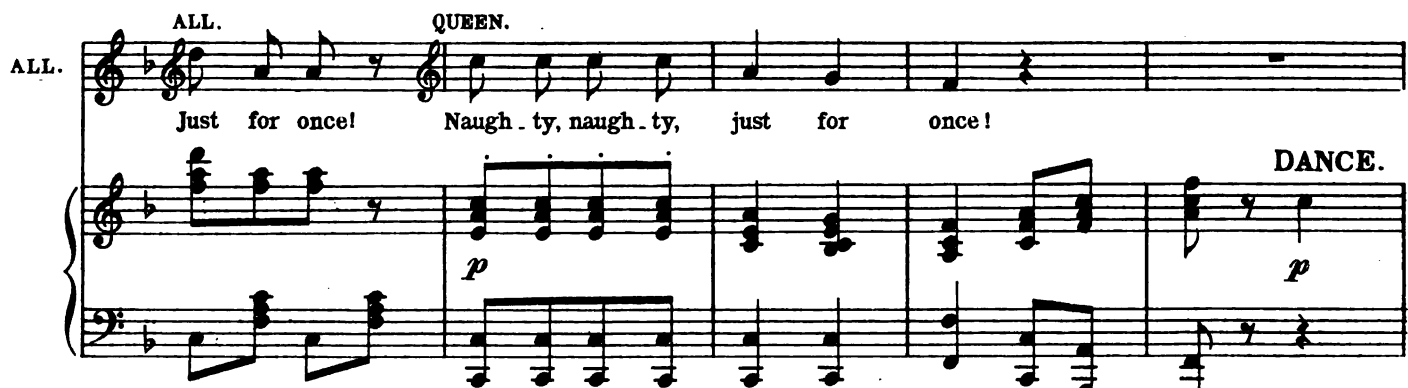
Q. *SOP. QUEEN.*
 once. Don't be so prim and haugh - ty, Just for once,


ALL. *QUEEN.*
 Just for once! Haugh - ty, haugh - ty, just for once!

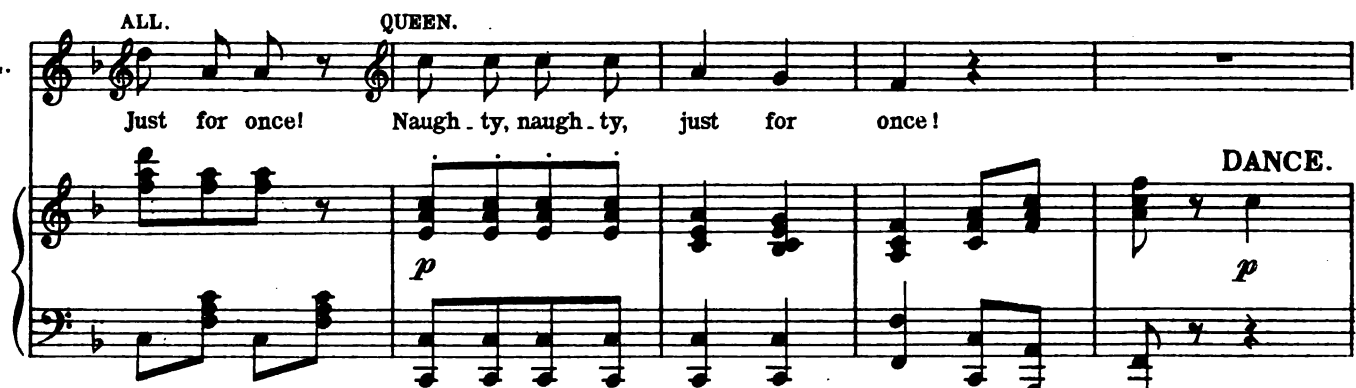
Q.  I'd go down to Mar-gate, And pad-dle in the

Q.  sea, With shrimps for my break-fast, And win-kles for my

Q.  teal Oh! I should like to be naugh-ty, Just for once!

ALL.  Just for once!

QUEEN.  Naugh-ty, naugh-ty, just for once!

DANCE.  *p* *p*

The musical score is written for piano on six systems of grand staves. The notation includes various chords, arpeggios, and melodic lines in both hands. Dynamic markings include *f* (forte) and *pp* (pianissimo). There are also slurs and accents throughout the piece.

No. 8.

CHORUS and DANCE.

"PAINTING."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Allegretto.

Piano.

The piano accompaniment is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of four measures each. The first system begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody in the treble clef is marked with an *Allegretto* tempo and a *f* (forte) dynamic. The bass clef part provides a steady accompaniment. The second system continues the melody and accompaniment. The chorus is written for three voices (Soprano, Alto, and Bass) and is also in 4/4 time. The lyrics are: "Paint . ing! Paint . ing! Tal . en . ted as we can be." The piano accompaniment for the chorus is written in a grand staff (treble and bass clefs) and is marked with an *mf* (mezzo-forte) dynamic. The piano part consists of two systems of four measures each, providing a steady accompaniment for the chorus.

Paint . ing! Paint . ing! Tal . en . ted as we can be.

CHO. Paint . ing! Paint . ing! Tal . en . ted as we can be.

Paint . ing! Paint . ing! Tal . en . ted as we can be.

mf

CHO. Paint . ing! Paint . ing! Ar . tists of a high de . gree.—

Paint . ing! Paint . ing! Ar . tists of a high de . gree.—

Paint . ing! Paint . ing! Ar . tists of a high de . gree.—

CHO. Paint . ing! Paint . ing! Tal . en . ted as we can be.

Paint . ing! Paint . ing! Tal . en . ted as we can be.

Paint . ing! Paint . ing! Tal . en . ted as we can be.

CHO. Paint . ing! Paint . ing! Ar . tists of a high de . gree.

Paint . ing! Paint . ing! Ar . tists of a high de . gree.

Paint . ing! Paint . ing! Ar . tists of a high de . gree.

CHO. Turn your head a
Turn your head a
Turn your head a

f *mf*

CHO. lit - tle to the right, if you please, To the left, if you please, To the right
lit - tle to the right, if you please, To the left, if you please, To the right
lit - tle to the right, if you please, To the left, if you please, To the right

CHO. Keep your face a lit - tle to the light if you please, In the shade if you
Keep your face a lit - tle to the light if you please, In the shade if you
Keep your face a lit - tle to the light if you please, In the shade if you

CHO. please, to the light,
please, to the light,
please, to the light,

cres: *f*

CHO. Nev-er lis-ten to their chat-ter, For it's on-ly i-dle
Nev-er lis-ten to their chat-ter, For it's on-ly i-dle
Nev-er lis-ten to their chat-ter, For it's on-ly i-dle

p

CHO. clat-ter, And it real-ly does - n't mat-ter, What they
clat-ter, And it real-ly does - n't mat-ter, What they
clat-ter, And it real-ly does - n't mat-ter, What they

CHO. say. What they say! Take no no-tice of their

say. What they say! Take no no-tice of their

say. What they say! Take no no-tice of their

CHO. twad - dle, Poor be - mud - dled lit - tle mo - dell!

twad - dle, Poor be - mud - dled lit - tle mo - dell!

twad - dle, Poor be - mud - dled lit - tle mo - dell!

CHO. Turn your pret - ty lit - tle nod - dle, While you may! While you

Turn your pret - ty lit - tle nod - dle, While you may! While you

Turn your pret - ty lit - tle nod - dle, While you may! While you

CHO. may! may! may!

CHO. Paint . ing! Paint . ing! Tal . en . ted as we can
Paint . ing! Paint . ing! Tal . en . ted as we can
Paint . ing! Paint . ing! Tal . en . ted as we can

CHO. be. Paint . ing! Paint . ing! Ar . tists of a high de .
be. Paint . ing! Paint . ing! Ar . tists of a high de .
be. Paint . ing! Paint . ing! Ar . tists of a high de .

CHO

-gree... Paint.ing! Paint.ing! Tal.en.ted as we can

-gree... Paint.ing! Paint.ing! Tal.en.ted as we can

-gree... Paint.ing! Paint.ing! Tal.en.ted as we oan

CHO

be. Paint.ing! Paint.ing! Ar.tists of a high de.

be. Paint.ing! Paint.ing! Ar.tists of a high de.

be. Paint.ing! Paint.ing! Ar.tists of a high de.

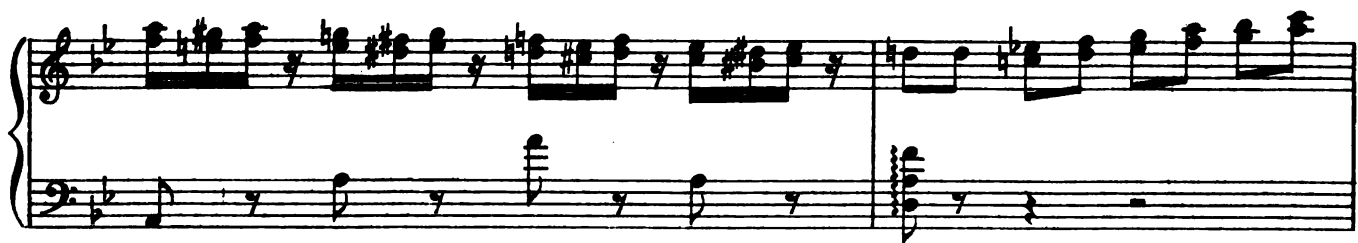
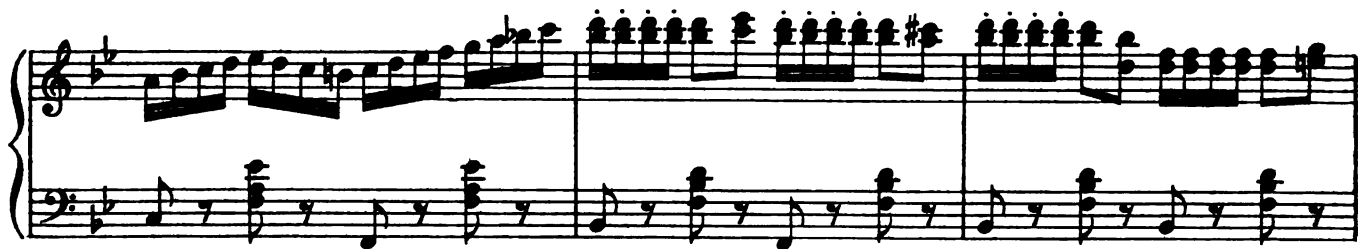
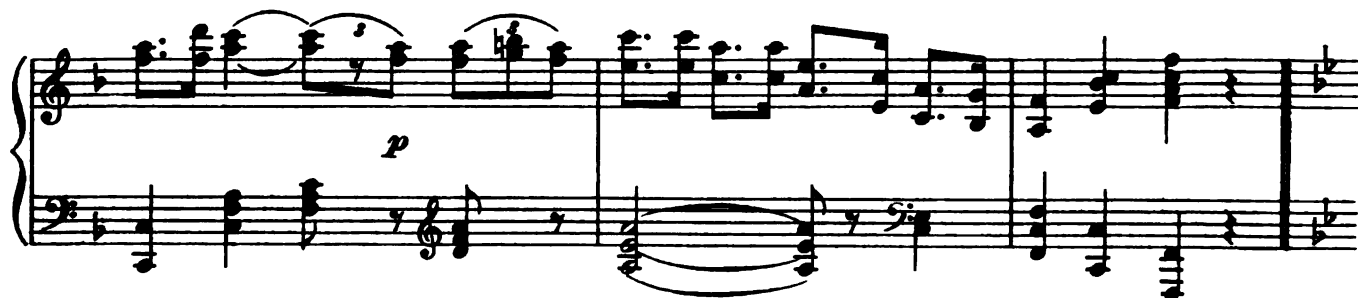
CHO

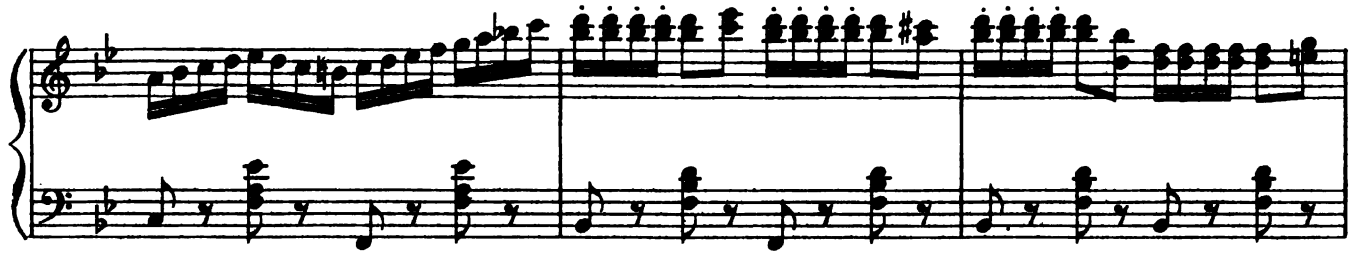
-gree!

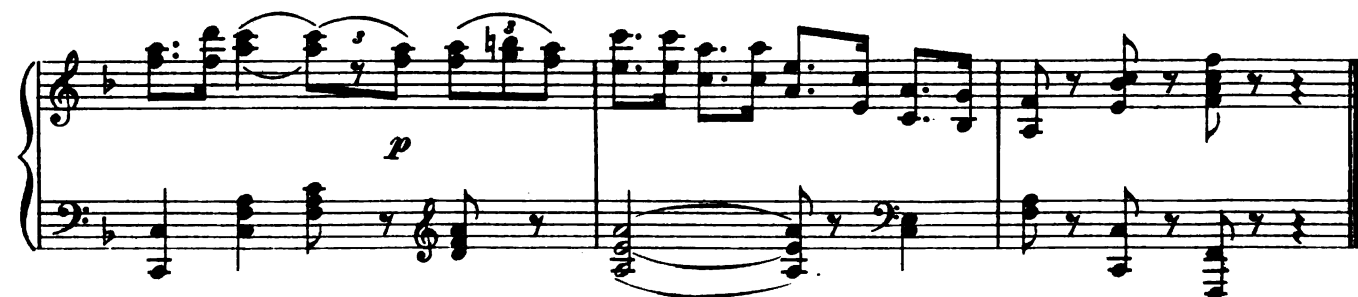
-gree!

-gree!

DANCE.
Moderato.







No. 9.

SONG.-(Sylvia.) and CHORUS.

"BUBBLE-LAND."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Allegretto. %

Sylvia. 

1. Long a - go — so the
2. Now and then — so the

Piano.  *p dolce*

SYL. 


nurse - ry le - gends tell, In the dim "once on a time,"
nurse - ry le - gends say, In the far - off "might have been,"




SYL. 

Fai - ry hands — with the ma - gic of their spell, Found - ed a far - a - way
Fai - ry hands — lay some ti - ny hope a - way! Bur - ied there all un -



SYL. 

clime; Beau - ti - ful — were its skies of sun - ny blue,
seen. Thi - ther go — all our fan - cies bright and fair,



SYL. Far and wide — spread its fame, Won - der - ful — were its
 Won - der - ful — things are planned, To the home — of our

SYL. tints of rain - bow hue, Bub - ble - Land was its — name.
 cas - tles in the air, Build - ed in Bub - ble - Land.

rall:

REFRAIN.

SYL. Dear land of ro - man - ces, Fair ha - ven of

SYL. fan - cies, Thi - ther our hopes we blow, Light - ly they

SYL. go, bright-ly they glow. ————— Dreams bright and en-

SYL. - thrall - ing, Gone, past all re - call - ing,

SYL. Up-wards in air they soar,— Break, and are seen no

SYL. more. —————

2.

SYL. more Dear land of ro - man - ces, Fair ha - ven of

SOP. *Bouche fermée*

TEN. *Bouche fermée*

BASS. *Bouche fermée*

SYL. fan - cies, Thi - ther our hopes we blow, Light - ly they go, bright - ly they

SOP.

TEN.

BASS.

SYL. glow.— Dreams bright and en . thrall . ing, Gone past all re - call - ing

SOP.

TEN.

BASS.

SYL. *rall:* Upwards in air they soar,— Break, and are seen no more.—

SOP.

TEN.

BASS.

Nº 10.**ENTRANCE.-(Picture Buyers.)**

Words by
AUBREY HOPWOOD.

Music by
IVAN CARYLL.

Moderato

Piano.

The musical score is written for piano and voice. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Moderato'. The piano introduction consists of two systems of staves. The first system shows a treble staff with a whole rest and a bass staff with a series of eighth notes. The second system continues the piano accompaniment. The vocal entry begins in the third system with the lyrics 'Fashion - a - ble girls of high de - gree, Mov - ing'. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The fourth system continues the vocal line with the lyrics 'in the best So - ci - e - ty, Ev - 'ry - thing that's smart and'. The piano accompaniment provides harmonic support with chords and moving lines in both staves.

Fash - ion - a - ble girls of high de - gree, Mov - ing

p

in the best So - ci - e - ty, Ev - 'ry - thing that's smart and

chic are we, De-bon.nair, and comme il faut,

El - e-gant of form and fair of face, Ev - er at our ease in

ev - 'ry place, Come to cap - ti - vate, With charm and grace,

Pier - rot in his stu - di - o. Fash-ion - a - ble girls of

high degree, Mov-ing in the best So-ci-e-ty, Ev-'ry-thing that's smart and

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "high degree, Mov-ing in the best So-ci-e-ty, Ev-'ry-thing that's smart and". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

chic are we, De-bon-nair, and comme il faut.

cresc:

The second system continues the musical score. The vocal line has the lyrics "chic are we, De-bon-nair, and comme il faut." The piano accompaniment continues with the same rhythmic pattern. A *cresc:* marking is present in the right hand of the piano part towards the end of the system.

The third system of the musical score shows the vocal line with a whole rest, indicating a pause in the vocal part. The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note bass line and chords in the right hand.

sfz

The fourth system of the musical score shows the vocal line with a whole rest. The piano accompaniment continues with the same rhythmic pattern. A *sfz* (sforzando) marking is present in the right hand of the piano part towards the end of the system.

No 11.

SONG.—(Moonshine)

"WHAT A VERY PRETTY PICTURE THAT WOULD MAKE."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.*Allegro moderato.*

Moonshine.

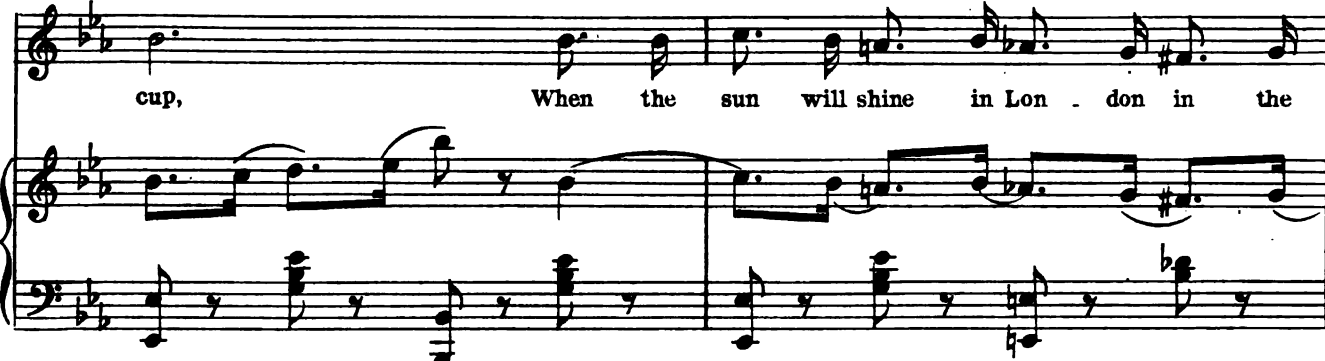
Piano.

M. 

I ve - ry of - ten won - der if there'll

V. 

come a time When con - tent is o - ver flow - ing from my

M. 
cup, When the sun will shine in Lon - don in the

M. 
sum - mer time, When Pic - ca - dil - ly Cir - cus is - n't

M. 
up, If some - bo - dy would drown my mo - ther's

M. 
cock - a - too, If men their wick - ed ha - bits would for -

M. 
 - sake, If they would stay at home and darn a

M. 
 sock or two, What a ve - ry pret - ty pic - ture that would

M. 
 make! And . if girls could on - ly fly — Like the

M. 
 bir - dies in the sky, And the su - gar from your lips they'd come and

M. take, When they reached the peck . ing stage,— You could



M. shove them in a cage, What a ve . ry pret . ty pic . ture they would



M. make!



M. Sup .

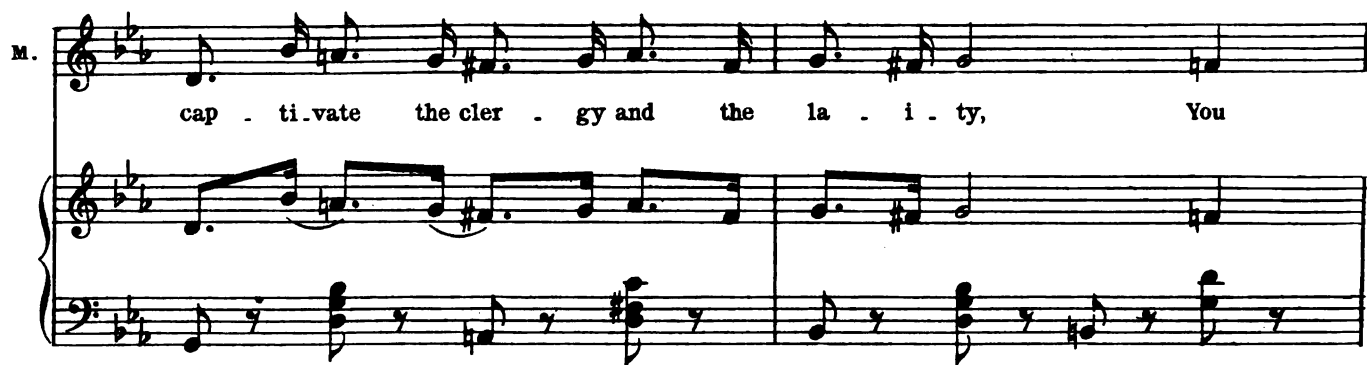


M.  pose you have a craze for no - to - ri - e - ty, By—

M.  simp - ly us - ing "Tat - cho" for the hair, The

M.  il - lus - tra - ted pa - pers of so - ci - e - ty, Will

M.  pic - ture you in fil - my un - der - wear, To

M. 

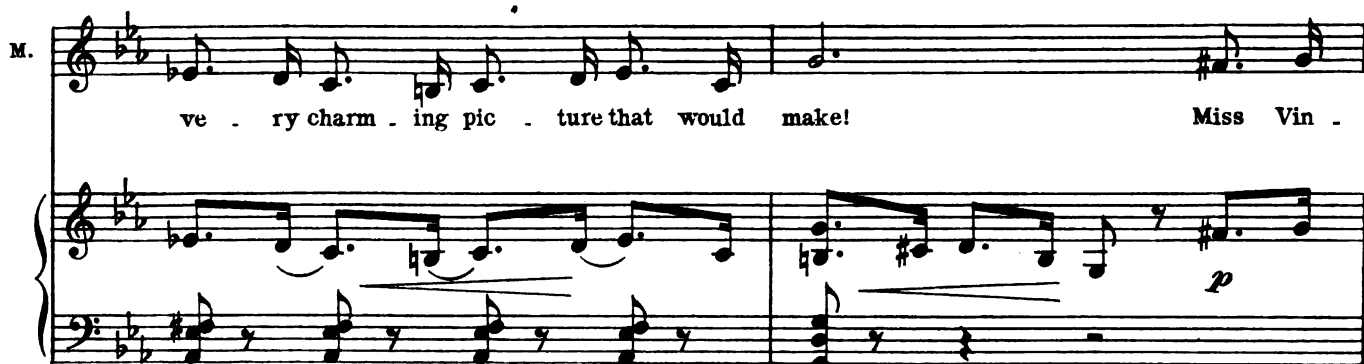
cap - ti.vate the cler - gy and the la - i - ty, You

M. 

cul - ti.vate the walk that takes the cake, In the

M. 

front row of the chor - us at the Gai - e - ty, What a

M. 

ve - ry charm - ing pic - ture that would make! Miss Vin -

M.

o . lia Vere de Vere Has her pic - ture in the Sphere, In a

M.

mo - tor with a sil - ver mount - ed brake, And she

M.

real - ly looks the part, — But sup - pose the car should start, What a

M.

ve - ry charm - ing pic - ture she would make.

Nº 12.**DUET.-(The Queen and Moonshine.)****"IN THE STUDIO."**Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.*Allegretto.*

Queen.

Piano.

QUEEN.

Though I have to stop at home, I should

Q. love a - broad to roam, Where the soft I - tal - ian skies are blue and

MOON.

Q. sweet, Though our cli - mate may be dul - ler, I can

MOON.

get the lo - cal col - our With an or - gan and a mon - key in the

MOON.

street.

ORGAN GRINDER.

QUEEN.

Oh, sup -

Q.

- pose that I should pine, For a cas - tle on the Rhine, Or a

Q.

vine - yard in the sun - ny south of France. Here's a

MOON.

MOON.

plan that's cheap and quick - er, You can learn to draw their li - quor, Which is

MOON.

what I al - ways do when I've a chance.

2. BOTH.

In the Stu - di - ol In the

Stu - di - ol You can find a use for ev - 'ry - thing you

see. If you want an i - mi - ta - tion, Or a

tal - en - ted cre - a - tion, You can have it if you come to me!

QUEEN.

Well a - no - ther treat would be. Just a

Q. fort - night by the sea, In a lit - tle Brigh - ton vil - la snug and

MOON.

Q. trim If you think you like the no - tion, We can

MOON.

re - pre - sent the o - cean, And our friends will think we're real - ly "in the

(Swimming.)

MOON.

swim." Yes I

f *p*


Q.

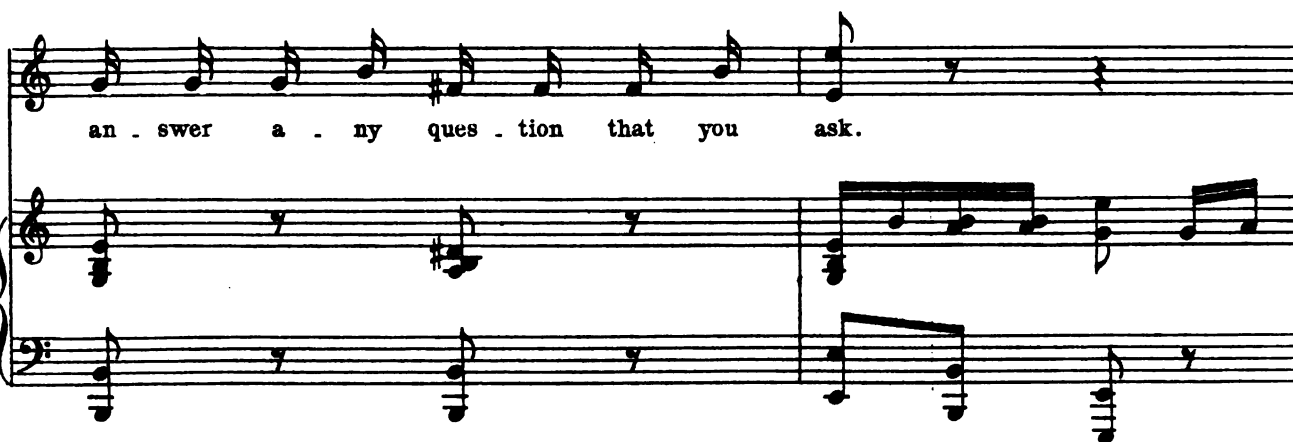
cer - tain - ly con - fess, You're an ar - tist, more or less, But I

MOON.

Q.

wish that I could find a hard - er task, So com -

MOON.  - plete my ed - u - ca - tion, I'm a mine of in - for - ma - tion, And I'll

MOON.  an - swer a - ny ques - tion that you ask.



22109

2. BOTH.

In the Stu . di . o! In the

Stu . di . o! You can find a use for ev . 'ry . thing you

see. If you want an im . i . ta . tion, Or a

tal . en . ted cre . a . tion, You can have it if you come to me.

Nº 13.**SONG. (Starlight.) and CHORUS.****"PANSY."**Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.**Allegretto.****Starlight.****Piano.**

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 6/8. The tempo is marked 'Allegretto.' The first system shows the vocal line for 'Starlight' with a whole rest, followed by piano accompaniment. The second system continues the piano accompaniment. The third system introduces the vocal line for the chorus, starting with the lyrics 'Sleep . ing or wak . ing, there's'. The piano accompaniment includes dynamic markings 'dim:' and 'p'. The fourth system continues the vocal line with the lyrics 'one lit . tle face, Haunts me wher.eer I go;'. The piano accompaniment continues with various chords and melodic lines.

ST.
 Sleep . ing or wak . ing, there's

ST.
 one lit . tle face, Haunts me wher.eer I go;

ST. One lit-tle form, with its beau-ty and grace, Fol-lows me to and

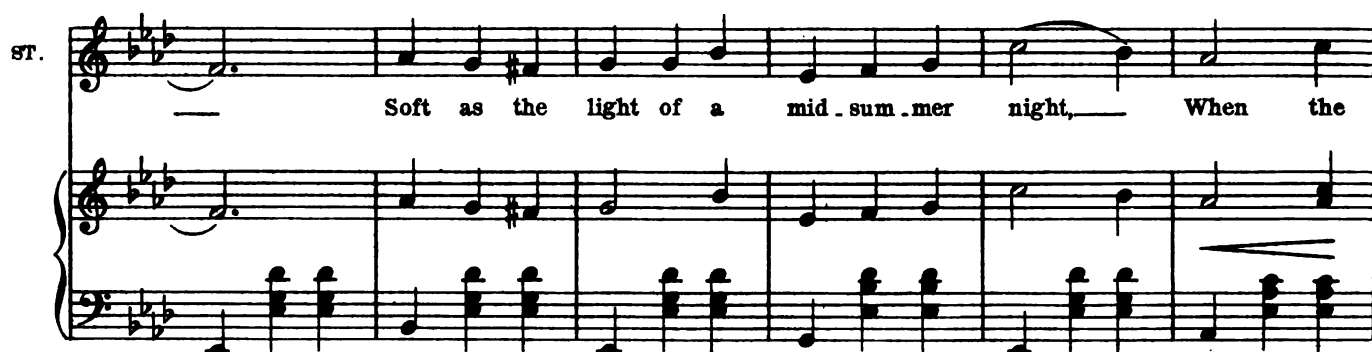
ST. fro; One lit-tle voice, 'mid the toil and the din,

ST. E-ver my heart can stir, Wait-ing and long-ing, and

ST. striv-ing to win, One lit-tle word from her. ———

REFRAIN.
Tempo di Valse.

ST.  Pan - sy, Pan - sy, dear lit - tle eyes of blue,

ST.  Soft as the light of a mid - sum - mer night, When the


ST.  stars peep through. Pan - sy, Pan - sy,

ST.  Just for a word I pine, Bright lit - tle mer - ry girl,

ST. 

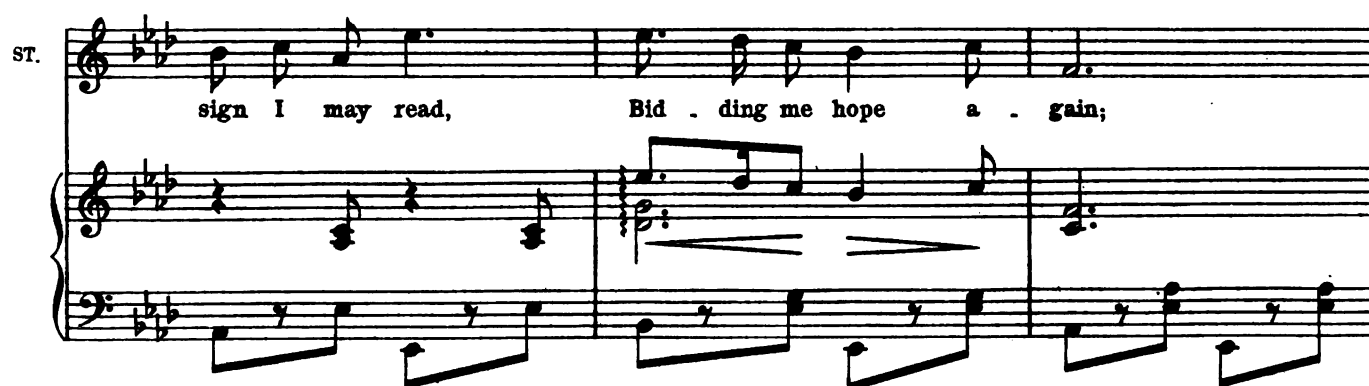
sweet lit - tle Cher - ry girl, Dear lit - tle Pan - sy, mine. _____

Allegretto.

ST. 

ST. 

Ev - er I wait for a

ST. 

sign I may read, Bid - ding me hope a - gain;

ST. Day af . ter day for her an . swer I plead, Ev . er I plead in

ST. vain. Cher . ry . ripe lips hold my hap . pi . ness bound,

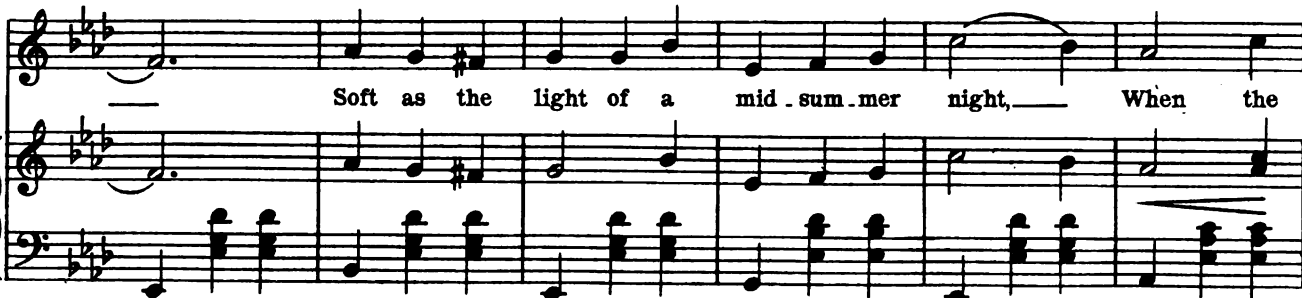
ST. Smil . ing and sweet to see; Would they might whis . per the

ST. mes . sage whose sound, Means all the world to me. _____

REFRAIN.
Tempo di Valse.

93

ST.  Pan - sy, Pan - sy, dear lit - tle eyes of blue,

ST.  Soft as the light of a mid - sum - mer night, When the

ST.  stars peep through. Pan - sy, Pan - sy,

ST.  Just for a word I pine, Bright lit - tle mer - ry girl,

ST.  sweet lit - tle Cher - ry - girl, Dear lit - tle Pan - sy, mine.

CHORUS.

CHO. Pan - sy, Pan - sy, dear lit - tle eyes of blue,



CHO. Soft as the light of a mid - sum - mer night, When the stars peep



CHO. through. Pan - sy, Pan - sy, Just for a



CHO. word I pine, Bright lit - tle mer - ry girl, sweet lit - tle Cher - ry girl,



CHO. Dear lit - tle Pan - sy, mine.



No 14.

FINALE.-ACT I.

Words by
AUBREY HOPWOOD.

Music by
IVAN CARYLL.

Moderato deciso

Solo.

SOLO.

E - le - ments all wait - ing my

Piano.

SOLO.

call, pre - pare!

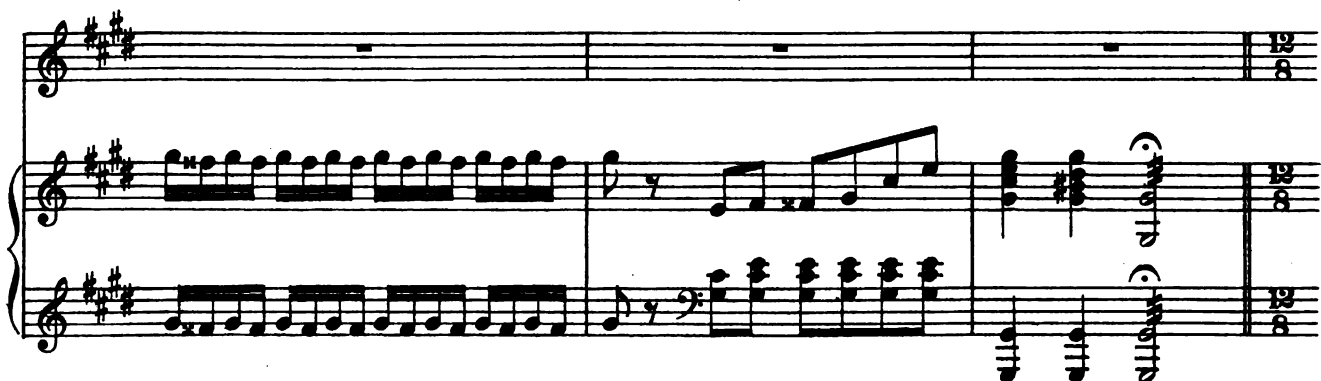
ALL.

Ser - vants are

ALL.

we, Dar - ing and free as air,





SOLO.

Spir . it of fog, come forth and show Gloom . y and dark your face of woe

SOLO.

O'er the ci - ty's smil - ing face, Droops our gloom - y gloom - y veil.

SOLO.

Your aid o - be.dient winds, to

p *f*


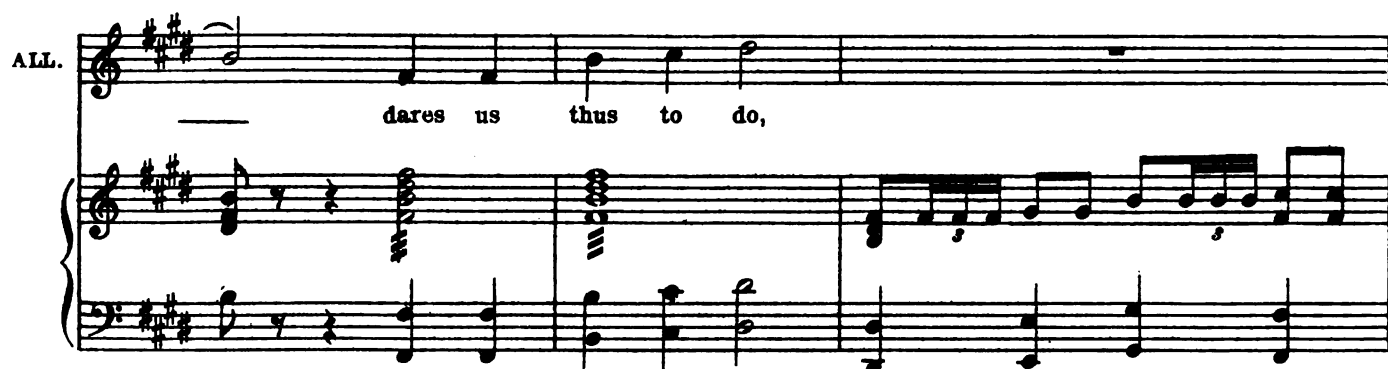
SOLO.

drive a - way The noi - some fogs that choke the breath of day.

ALL.
Who



ALL.
dares us thus to do,



SOLO.

Roll of the thun-der and light-ning glare, Fol-low the winds through the

3 MEN.

ALL.

SOLO.

start-led air, With a roar of ang-ry sound,— On our

ALL.

hol-low drums we found.

SOLO.

Dis - solve e - lec - tric fears! In

p

SOLO.

show'rs of sil - ver tears.

ALL.

Pit - ter, Pat - ter, Pit - ter, Pat - ter, Falls the sum - mer rain,

ALL.

Tap - ping with its noi - sy chat - ter On the win - dow pane,

ALL. 

Pit - ter, Pat - ter, Pit - ter, Pat - ter, Falls the sum - mer rain

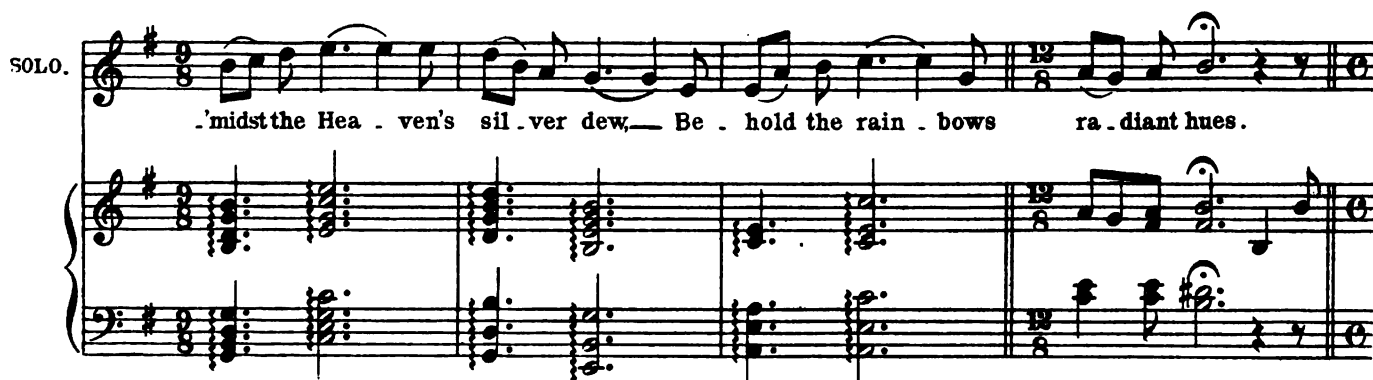
ALL. 

Pit - ter, Pat - ter, Pit - ter, Pat - ter, Pit - ter, Pat - ter, Pat.



SOLO.

pp *pp*

SOLO. 

'midst the Hea - ven's sil - ver dew, — Be - hold the rain - bows ra - diant hues.

RAINBOW DANCE.

The musical score for "RAINBOW DANCE." is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, often beamed together. The bass staff provides accompaniment with chords and single notes. The piece concludes with a double bar line and repeat signs in the final measure of the fifth system.

Allegretto.

SOLO.

Af - ter cloud and storms and rain,

SOLO.

Sum - mer sun - light smiles a - gain, — Sum - mer smiles a - gain.

SOLO.

Sum - mer smiles a - gain.

ALL.

Af - ter cloud and storm and rain, —

ALL.

Sum - mer sun - light smiles a - gain Hail! all hail! bright

ALL.

sun.

The musical score is arranged in six systems. The first system includes a vocal line with the lyrics "sun." and a piano accompaniment. The subsequent five systems are piano accompaniment. The music is in 4/4 time, key of D major, and features various musical notations including notes, rests, and dynamic markings like "f".



DIALOGUE.

SOLO.

O . ver the sea, Rol . ling and

SOLO.

free, O . ver the deep - blue sea; In a beau . ti . ful

SOLO.

fai . ry boat To the won . der . ful land you'll float.

SOLO.

O . ver the sea, Rol . ling and free, O . ver the

SOLO.

deep blue sea; _____ To the far a-way Eng-lish shore, the

SOLO.

Eng-lish shore. _____ O-ver the

a tempo

ALL.

sea, Rol-ling and free, O-ver the deep blue sea; _____

ALL.

In a beau-ti-ful fai-ry boat _____ To the won-der-ful

ALL. 

land you'll float O . ver the sea, Rol . ling and

ALL. 

free, O . ver the deep blue sea, To the far a - way

ALL. 

Eng - lish shore, the Eng - lish shore.




Act II.

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No 15.

OPENING CHORUS.

Allegro.

Piano.

First system of the piano introduction. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The music is marked with a forte 'f' dynamic.

Second system of the piano introduction, continuing the melodic and accompanimental patterns from the first system.

CHO.

When the birds be . gin to sing — in the glad . ness of the

When the birds be . gin to sing — in the glad . ness of the

When the birds be . gin to sing — in the glad . ness of the

First system of the chorus. It includes three vocal staves with the lyrics 'When the birds begin to sing in the gladness of the' and a piano accompaniment.

CHO.

spring. And the vil . lage bells are all, are all a . chime

spring. And the vil . lage bells are all, are all a . chime

spring. And the vil . lage bells are all, are all a . chime

Second system of the chorus. It includes three vocal staves with the lyrics 'spring. And the village bells are all, are all a chime' and a piano accompaniment.

CHO. When the sun is bright and high and the flags be - gin to

When the sun is bright and high and the flags be - gin to

When the sun is bright and high and the flags be - gin to



CHO. fly, While the noi - sy noi - sy vil - lage band marks time,

fly, While the noi - sy noi - sy vil - lage band marks time,

fly, While the noi - sy noi - sy vil - lage band marks time,



CHO. With the world in ga - la dress you can can - did - ly con -

With the world in ga - la dress you can can - did - ly con -

With the world in ga - la dress you can can - did - ly con -



CHO. fess, That you ne . ver, ne . ver knew so bright a day.

fess, That you ne . ver, ne . ver knew so bright a day.

fess, That you ne . ver, ne . ver knew so bright a day.

CHO. And it's worth your while to roam for an Eng . lish wel . come

And it's worth your while to roam for an Eng . lish wel . come

And it's worth your while to roam for an Eng . lish wel . come

CHO. home In the mer . ry, mer . ry month of May!

home In the mer . ry, mer . ry month of May!

home In the mer . ry, mer . ry month of May!

Moderato.

The piano introduction consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the performance instruction is 'Gracefully'.

BRIDESMAIDS.

The first vocal part, for the Bridesmaids, begins with the lyrics: "We're the pret - ty brides.maids, smart and state - ly, Sweep.ing down the chan - cel". The music is in 2/4 time and features a melody with eighth and sixteenth notes. The piano accompaniment is marked 'mf' (mezzo-forte).

B. M.

The second vocal part, also for the Bridesmaids, continues the melody with the lyrics: "two by two; Though we have .n't had much prac - tice late - ly,". The piano accompaniment continues with a steady harmonic support.

B. M.

The third vocal part, for the Bridesmaids, concludes the section with the lyrics: "Spring will bring a crop of brides a . new. Love . li . est of bou . quets, sweet . est la . ces,". The piano accompaniment provides a final harmonic setting for the lyrics.

R.M. *f*
 Bride.groom ra - ther ner - vous bride per - plect. Ours, of all the guests, the

B.M.
 fair - est fa - ces. Each of us an - ti - ci - pates her own turn next.

rit.

4 BOYS (old men)
 Tough old pa - tri - archs are — we,

BOYS.
 Hard as — you can wish to see, Nine - ty - one to nine - ty - three

BOYS. Our re - spec - tive a - ges. Maid - ens - shy Droop their eye

BOYS. When our - man - ly - forms go by. Hale old pa - tri - archs are - we,

BOYS. Tough as - you can hope to see, Nine - ty - one to nine - ty - three,

BOYS. We're the - lo - cal sa - ges.

Allegro moderato.

GIRLS.

Oh! we are the lass-es who milk the cows, That

car-ry the crump - led horns — Who tend the bees, and. make the cheese, As

soon as the day - light dawns — We're up with the lark, and bu - sy till dark, At

work till the sha - dows fall: — We bus-tle a - bout, week in and week out, the

lass.es of Homewood Hall.

Allegro.

With a

crack! crack! crack! Our gay lit - tle whips we

ply. As the wheels spin round on the yield - ing ground, And the

dust and the mile stones fly. With a crack! crack!

crack! A creak and a clink ing chain, And we're

gal - lop - ing, gal - lop - ing, gal - lop - ing, gal - lop - ing, Gal - lop - ing home a .

-gain. CHORUS. When the When the When the

birds be - gin to sing, In the glad - ness of the spring, And the

CHO. birds be - gin to sing, In the glad - ness of the spring, And the

birds be - gin to sing, In the glad - ness of the spring, And the

vil - lage bells are all, are all a - chime, When the

CHO. vil - lage bells are all, are all a - chime, When the

vil - lage bells are all, are all a - chime, When the

sun is bright and high, And the flags be - gin to fly, While the

CHO. sun is bright and high, And the flags be - gin to fly, While the

sun is bright and high, And the flags be - gin to fly, While the

CHO. noi - sy, noi - sy vil - lage band mark time, With the
 noi - sy, noi - sy vil - lage band mark time, With the
 noi - sy, noi - sy vil - lage band mark time, With the

CHO. world in ga - la dress, You can can - did - ly con - fess That you
 world in ga - la dress, You can can - did - ly con - fess That you
 world in ga - la dress, You can can - did - ly con - fess That you

CHO. nev - er, nev - er knew so bright a day, And it's
 nev - er, nev - er knew so bright a day, And it's
 nev - er, nev - er knew so bright a day, And it's

CHORUS

worth your while to roam ——— For an Eng - lish wel - come

worth your while to roam ——— For an Eng - lish wel - come

worth your while to roam ——— For an Eng - lish wel - come

CHORUS

home ——— In the mer - ry mer - ry month of May.

home ——— In the mer - ry mer - ry month of May.

home ——— In the mer - ry mer - ry month of May.

**Words by
PAUL WEST.**

MY LITTLE HONG KONG BABY.

Music by
JOHN W. BRATTON.

Allegretto non troppo.

Piano.

QUEEN.

till ready

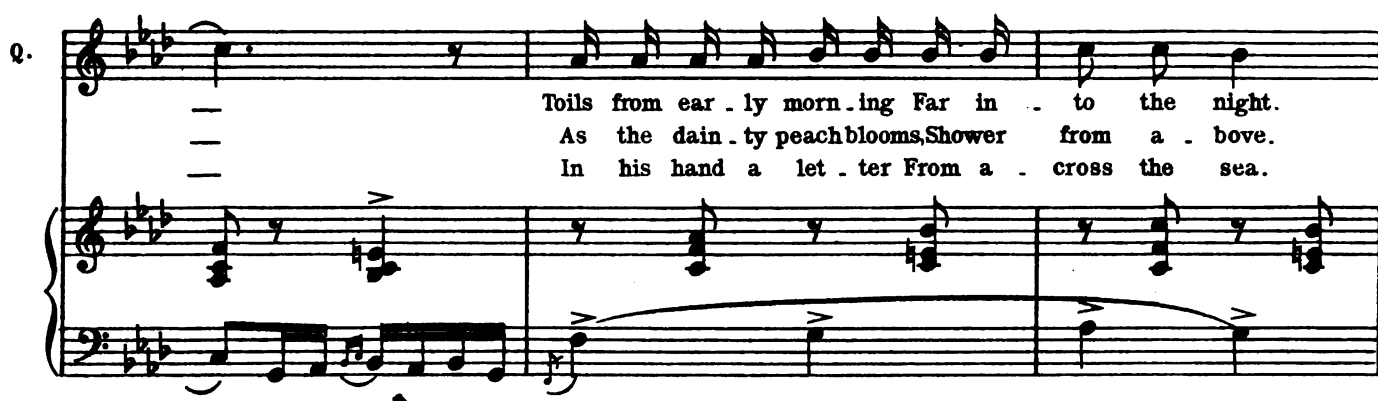
1. In a lit - tle laun - dry down in
2. In a lit - tle tea . shop far in
3. In a lit - tle laun - dry down in

Q.

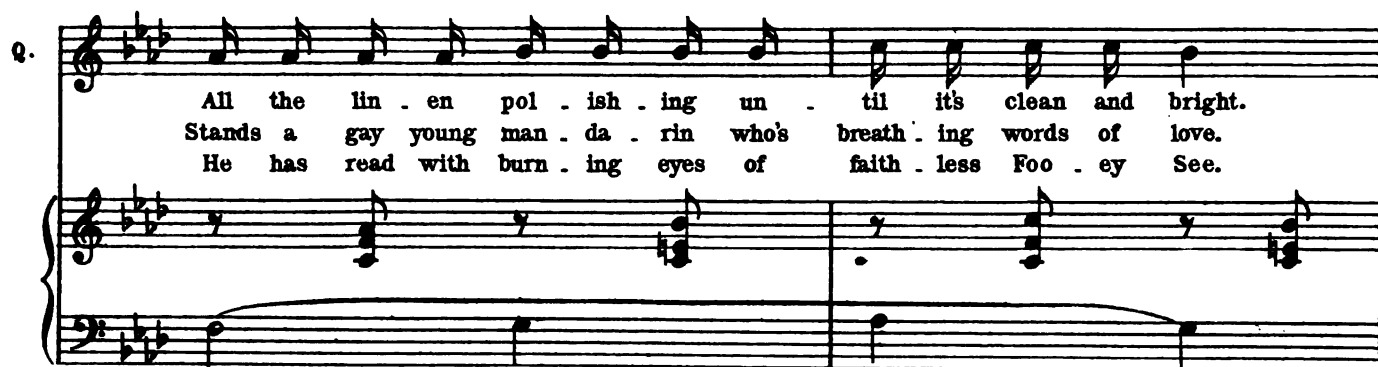
Chi . na town	There's a lit . tle	Chi . na . man, With	pig - tail hang - ing down,
Chi . na's land	Sits a lit . tle	Chi . na - girl, With	tea . cup in her hand,
Chi . na town	Kneels a lit . tle	Chi . na . man, Whose	tears are stream . ing down,

Q.

Ching a . ling _____ ling . a . ling . a . ling . a . ling .
 Ching a . ling _____ ling . a . ling . a . ling . a . ling .
 Ching a . ling _____ ling . a . ling . a . ling . a . ling .

Q. 

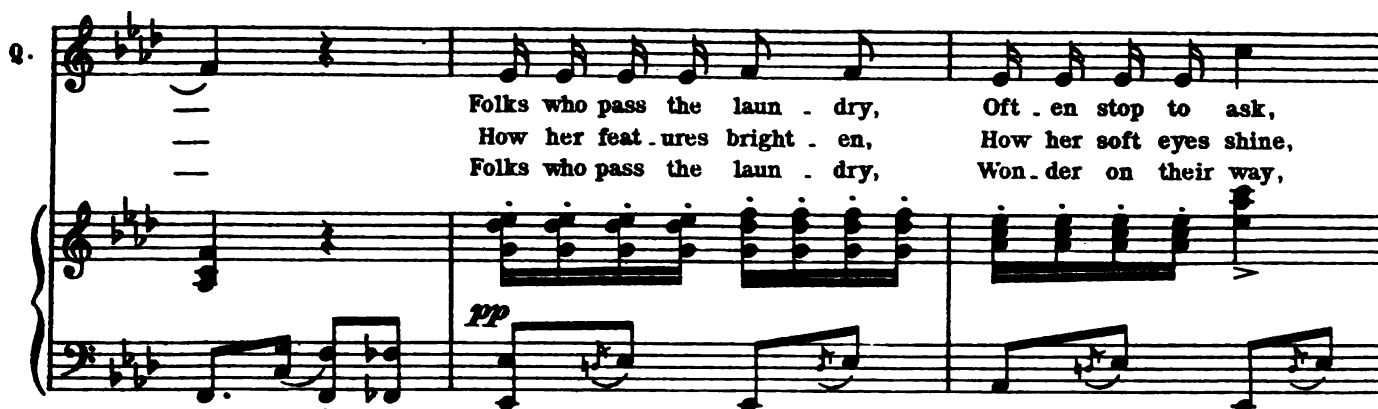
Toils from ear - ly morn - ing Far in - to the night.
 As the dain - ty peachblossoms, Shower from a - bove.
 In his hand a let - ter From a - cross the sea.

Q. 

All the lin - en pol - ish - ing un - til its clean and bright.
 Stands a gay young man - da - rin who's breath - ing words of love.
 He has read with burn - ing eyes of faith - less Foo - ey See.

Q. 

Ching - a - ling ling - a - ling - a - ling - a - ling.
 Ching - a - ling ling - a - ling - a - ling - a - ling.
 Ching - a - ling ling - a - ling - a - ling - a - ling.

Q. 

Folks who pass the laun - dry, Oft - en stop to ask,
 How her feat - ures bright - en, How her soft eyes shine,
 Folks who pass the laun - dry, Won - der on their way,

Q. Why a Chi - na - man should sing Gai - ly at his task,
 As she hears his burn - ing words "Foo - ey See be mine!"
 Why he does not sing the song He sang yes - ter - day,

sempre stacc.

Q. Why he's nev - er lone - ly, 'Mid the for - eign throng,
 But a mys - tic mur - mur, Falls up - on her ear,
 See him sad and lone - ly, All the dark day long,

Q. Ah! if they could on - ly know The bur - den of his song Ching - a - ling
 As a song from o'er the sea The mai - den seems to hear Ching - a - ling
 Hope - less lit - tle Chi - na - man No long - er sings this song Ching - a - ling

rit: *cres:* *f a tempo*

Q. — ling - a - ling - a - ling - a - ling.
 — ling - a - ling - a - ling - a - ling.
 — ling - a - ling - a - ling - a - ling.

rit:

CHORUS. *slowly*

q. My lit - tle Hong-Kong ba - by Ov - er the Chi - na sea,

pp f

q. When will you join me may be When will you come to me.

q. When will our wed.ding day be My lit - tle Foo - ey See, My lit - tle Hong-Kong

cres:

q. ba - by My lit - tle cup of tea. 1. tea. 2. tea.

D.S.

Nº 17.**SONG:-(Moonshine.)**

"DID HE?"

Words by
AUBREY HOPWOOD.Music by
IVAN GARYLL*Allegro Moderato.*

Moonshine.

Piano.

The first system of the piano accompaniment for 'Moonshine.' It consists of a grand staff with a treble and bass clef. The treble staff has a key signature of two flats (Bb and Eb) and a 2/4 time signature. The music begins with a half rest in the treble and a half note in the bass. The melody in the treble is a series of eighth and sixteenth notes, while the bass provides a steady accompaniment of eighth notes. The dynamic marking *mf* (mezzo-forte) is placed below the first measure of the bass staff.

MOONSHINE.

1. A rag - ged lit - tle ur - chin wheeled a
 2. He built him - self a rac - ing yacht, the
 3. He bought him - self a mo - tor car, and

The second system of the piano accompaniment for 'Moonshine.' It continues the grand staff from the first system. The treble staff has a half rest in the first measure, followed by a melody of eighth and sixteenth notes. The bass staff continues the accompaniment with eighth notes. The dynamic marking *mf* is placed below the first measure of the bass staff.

MOON. CHORUS. SOLO.

bar - row down the street, Did he! I think he
 fast - est thing a - float, Did he! I think he
 said he'd learn to drive, Did he! I think he

Did he!
 Did he!
 Did he!

Did he!
 Did he!
 Did he!

MOON.

did! And shout - ed "Shrimps and win - kles! Fine and
 did! He said "Sir Thom - as Lip - ton nev - er
 did! He gave his friends a pre - mium if he

MOON. CHORUS. SOLO.

fresh they can't be beat," Did he! I think he
 own'd so good a boat," Did he! I think he
 brought them home a - live, Did he! I think he

Did he!
 Did he!
 Did he!

Did he!
 Did he!
 Did he!

MOON. did! He start - ed as a stow - a - way, who
 did! He chal - leng'd for a tro - phy, and he
 did! One day he struck a farm - yard, where he

MOON. could - n't pay his fare, Went all the way to A - fri - ca, Came
 ask'd his friends to sup, He made them all a stir - ring speech, His
 made the yo - kels laugh, He dash'd in - to a flock of geese, And

MOON. home a mil - lion - aire And built him - self a pal - ace, in the
 fight - ing blood was up; He said "It takes some do - ing, but I
 can - non'd off a calf; He cru - ci - fied a tur - key, and he

MOON. mid - dle of May - fair, Did he! I think he
 mean to lift the cup, Did he! I think he
 cut a pig in half, Did he! I think he

CHORUS

Did he!
 Did he!
 Did he!

SOLO

Did he!
 Did he!
 Did he!

CHORUS.

MOON.

did! Wretch.ed lit - tle stow a - way could . n't pay his fare,
 did! Wretch.ed lit - tle stow a - way could . n't pay his fare,
 did! Bought him.self a mo - tor car said he'd learn to drive,

Wretch.ed lit - tle stow a - way could . n't pay his fare,
 Wretch.ed lit - tle stow a - way could . n't pay his fare,
 Bought him.self a mo - tor car said he'd learn to drive,

Wretch.ed lit - tle stow a - way could . n't pay his fare,
 Wretch.ed lit - tle stow a - way could . n't pay his fare,
 Bought him.self a mo - tor car said he'd learn to drive,

CHO.

All the way to A - fri - ca a mod - ern mil - lion - aire,
 All the way to A - fri - ca a mod - ern mil - lion - aire,
 Gave his friends a bo - nus if he brought them home a - live;

All the way to A - fri - ca a mod - ern mil - lion - aire,
 All the way to A - fri - ca a mod - ern mil - lion - aire,
 Gave his friends a bo - nus if he brought them home a - live;

All the way to A - fri - ca a mod - ern mil - lion - aire,
 All the way to A - fri - ca a mod - ern mil - lion - aire,
 Gave his friends a bo - nus if he brought them home a - live;

SOLO.

CHORUS.

Grew him - self a co - mic nose they're all the fash - ion there
 On - ly came in se - cond but he swore he did - n't care
 Mo - tor cost a thou - sand and he'll sell the bits for five!

Did
 Did
 Will

Did
 Did
 Will

Did
 Did
 Will

SOLO.

he? I think he did!
 he? I think he did!
 he? I think he will!

4. He

he?
 he?
 he?

he?
 he?
 he?

MOON. CHORUS.

4. had a taste for pol - i - tics and got up - on his legs,— Did
 5. met a lit - tle la - dy with a wealth of gold - en hair,— Did

Did
 Did

Did
 Did

SOLO.

he! I think he did. And
 he! I think he did. She'd

CHO. he!
 he!

he!
 he!

MOON

CHORUS.

made a speech at Ayles - bur - y for - get - ting ducks laid eggs, Do
lost her rail - way tick - et would he kind - ly pay her fare, And did
Do
And did
Do
And did

SOLO.

CHOR.

they ? I think they do! Free
he? I think he did! She
they ?
he?
they ?
he?

MOON

Trade was all his bat - tle - cry to Cob - den he was true; The
start - ed with the stor - y of the way she lost her purse, A

MOON.

rus - tics came to hear him and the ad - dled eggs came too! And
 tale with var - i - a - tions, some - times bet - ter some - times worse, The

MOON.

now he thinks that Jo - seph's sure to get his mea - sure through, And will
 se - que's ra - ther fun - ny but the Cen - sor stopp'd the verse, Did
 And will
 Did
 And will
 Did

CHORUS.

SOLO.

he? I think he will!
 he? I think he did!

he?
 he?

he?
 he?

Jo - seph has a se - cret which I've prom - ised not to tell,
Love - ly lit - tle la - dy with a crown of gold - en hair,

Jo - seph has a se - cret which I've prom - ised not to tell,
Love - ly lit - tle la - dy with a crown of gold - en hair,

Jo - seph has a se - cret which I've prom - ised not to tell,
Love - ly lit - tle la - dy with a crown of gold - en hair,

This is why he's rest - ing in the coun - try for a spell,
Look - ing just as in - no - cent as she was young and fair,

This is why he's rest - ing in the coun - try for a spell,
Look - ing just as in - no - cent as she was young and fair,

This is why he's rest - ing in the coun - try for a spell,
Look - ing just as in - no - cent as she was young and fair,

MOON. CHORUS.

Lat - est bul - le - tin my child and I are do - ing well Are
said that her am - bi - tion was to wed a mil - lion - aire And did
And did
And did
And did

MOON. 4. 5.

they? I think they are! 5. He not!
she? I b'lieve —
they?
she?
they?
she?

DANCE.

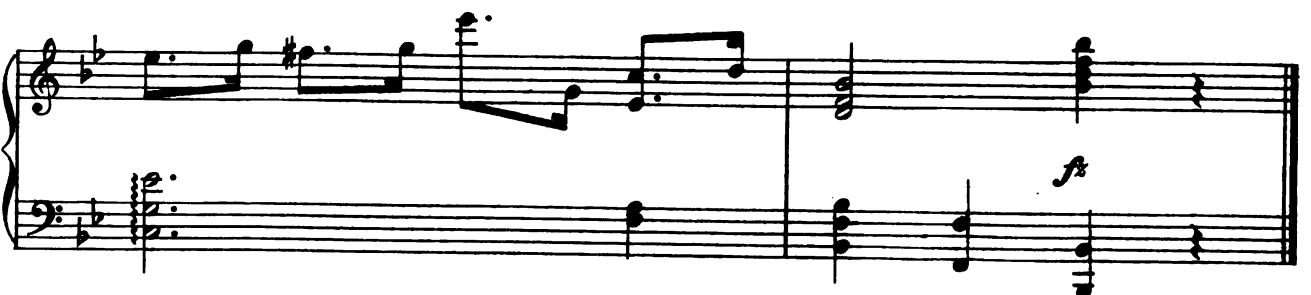
A musical score for the song 'The Rose Tree'. It features a piano introduction in G major, 3/4 time. The score is written for a grand piano with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 3/4. The score consists of two measures. The first measure contains the piano introduction, and the second measure contains the first line of the song's melody and accompaniment.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment consists of a steady eighth-note pattern in the left hand, with chords in the right hand. The score is divided into two measures by a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The music is divided into three measures. The first measure shows the voice entering with a quarter note G4, followed by a half note A4, and then a quarter note Bb4. The piano accompaniment consists of a bass line with a quarter note G2, a half note A2, and a quarter note Bb2, and a treble line with a quarter note G4, a half note A4, and a quarter note Bb4. The second measure shows the voice entering with a quarter note C5, followed by a half note D5, and then a quarter note E5. The piano accompaniment consists of a bass line with a quarter note C3, a half note D3, and a quarter note E3, and a treble line with a quarter note C5, a half note D5, and a quarter note E5. The third measure shows the voice entering with a quarter note F5, followed by a half note G5, and then a quarter note A5. The piano accompaniment consists of a bass line with a quarter note F3, a half note G3, and a quarter note A3, and a treble line with a quarter note F5, a half note G5, and a quarter note A5.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The music is written in a simple, folk-like style. The first staff has a melody line with eighth and quarter notes. The second staff has a bass line with eighth and quarter notes, often using chords. The score is divided into two measures by a vertical line.



Nº 18.

SONG.-(Queen.)

"THOSE LOVING EYES."

Words by
RIDA JOHNSON YOUNG.

Music by
MANUEL KLEIN.

Moderato.

Piano. *f*

Tempo di Valse.

QUEEN.

1. Sup - pos - ing that I were the
2. And I would pre - tend as I

Queen of your heart, And you were my lov - er true,
hung on each word, Tho' lov - ers I'd had by the score,

You'd have to for - get you were play - ing a part, And
That no - thing so charm - ing had ev - er been heard, Or

Q. speak as a Sui - tor should do, _____ With pas - sion - ate
 ev - er been thought of be - fore, _____ And if on your

Q. gaze at my feet you would kneel, For that is the orth - o - dox
 suit I should grac - ious - ly smile, As maid - ens in fair - y land

Q. way, _____ And plead for my hand, with a ten - der ap -
 do, _____ We'd both grow so earn - est, that af - ter a

Q. - peal, And these are the words you should say. _____ }
 while, Per - haps our ro - mance would come true. _____ }

REFRAIN.
Moderato.

Q. When I look in - to those lov - ing eyes of yours, I

p

Q. know you're mine.

Q. In their dream - y depths I seem to read the dawn of

cres:

Q. love di - vine.

Q. Clear as sun - light on a rip - pling sea, And bright - er



Q. far than sun can shine, When I look in

Slower.

mf



Q. 1. to those lov - ing eyes of yours, I know your mine.



Q. 2. to those lov - ing eyes of yours, I know you're mine.



No 19.**SONG.- (The Queen.)****"JUST TO PLEASE YOU, SUE."**

Words and Music by

SYDNEY L. PERRIN.

Moderato.

Piano.

*Slowly.*

Q.
 Ma Sue don't you hear me call in' you. Come out here in de
 Su - sie I will be a hap - py coon. Come, Sue, it's ver - y

Q.
 silv - ry moon I'll hum to you a lit - tle tune
 lone some here, I'm get tin' out ob pa - tience, dear,

Q.
 So you ma lit - tle dusk - y belle, dis am the sto - ry I will tell To
 'Cause I am anx - ious fo' to kiss, and pet a lit - tle col - ored miss, Dat's

Q.
 you - ou - ou so true ou - ou - o - o - ou.
 you - ou - ou ma Sue - ou - ou - o - o - ou.

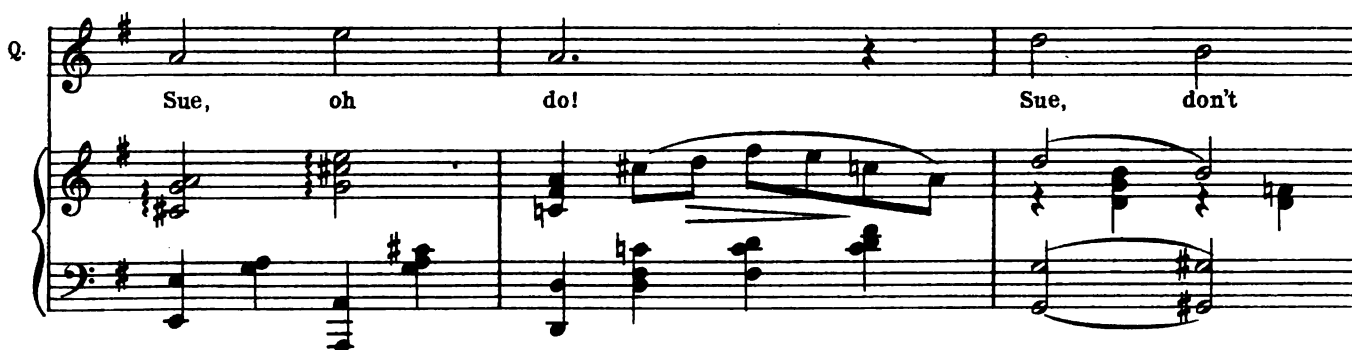
Q. Sue, I've a lit - tle plan to tell, be - tween us two, ma



Q. dusk - y south - ern belle, I ain't a goin' to keep you long, please



Q. Sue, oh do! Sue, don't



Q. keep me here a - wait - in, 'cause my heart can't stand to hes - i - tate, I



Q. want to fix that wed - din' day to please you Sue. Sue.



DANCE.
Slow.



Nº 20.**SONG (The Squire.)****"BOGEYS."**Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.*Moderato misterioso.*

Squire.

Piano.

sq. The wind is moan - ing drear - i - ly, The


sq. night has spread her shroud, Be - ware the band of bo.geys in the

sq. dark. The doors are creak - ing eer - i - ly, The

SQ. 
 case - ments cry a - loud, Be - ware the band of bo - geys in the

SQ. 
 dark. The sha - dows ga - ther in a - pace, the

SQ. 
 bats are fly - ing low, And through the shat - ter'd win - dow panes there

SQ. 
 gleams a wick - ed glow, And here and there a fear - ful form is

sq. flit . ting to and fro, Be . ware the band of bo . geys in the

CHORUS.

sq. dark. Bo . geys! Bo . geys!

sq. See them in the sha . dows lurk; And

sq. watch them from be . neath the ta . bles peep . . ing, And

sq. war - i - ly on tip - toe creep - ing

sq. Bo - geys, Bo - geys See them at their ev - il

sq. work, Such fear - ful sounds in ev - ry emp - ty room,

sq. Fear - ful fa - ces in the gloom.

CHO. Bo - geys, Bo - geys, See them in the sha - dows

Bo - geys, Bo - geys, See them in the sha - dows

Bo - geys, Bo - geys, See them in the sha - dows

CHO. lurk; And watch them from be - neath the ta - bles

lurk; And watch them from be - neath the ta - bles

lurk; And watch them from be - neath the ta - bles

CHO. peep - ing, And war - i - ly on tip - toe creep - ing,

peep - ing, And war - i - ly on tip - toe creep - ing,

peep - ing, And war - i - ly on tip - toe creep - ing,

CHO. Bo - geys, Bo - geys, See them at their ev - il

Bo - geys, Bo - geys, See them at their ev - il

Bo - geys, Bo - geys, See them at their ev - il

work; Such fear - ful sounds in ev - 'ry emp - ty room,

work, Such fear - ful sounds in ev - 'ry emp - ty room,

work, Such fear - ful sounds in ev - 'ry emp - ty room,

CHO. Fear - ful fa - ces in the gloom.

Fear - ful fa - ces in the gloom.

Fear - ful fa - ces in the gloom.



No. 21.

OCTET.

"DAT'S DE WAY TO SPELL CHICKEN"

by SIDNEY L. PERRIN.
and BOB. SLATER.*Allegro moderato.*

Voice.

Piano.

1. In a lit - tle coun - try school - house where de
2. Par - son John - son gave a con - cert in de

till ready

lit - tle dark - ies go, There is a lit - tle pic - an -
old church - house one night, He hired him - self a lots of

ni - ny by de name of Rag-time Joe. Now when it comes to
tal - ent dat could sing and could re - cite. And when they pulled de

spell - ing his rag-time brain works fast, He's de on - ly well-learned
cur - tain ev'ry thing went wrong you know, Till one dark ey loud - ly

schol - ar dat holds down his own class. One day de teach - er
yelled - let's hear from Rag-time Joe. He sang a rag - time

call his class to spell one sort of bird. Dat
new coon song but it did not take so well. He

kind of bird was chick - ens and they could not spell de word, So de
said I've went a frost - on dat I - guess I'll have to spell, Then he

teach - er called on Rag - time Joe to spell dat word to them; He
told de au - dience dat he had com - posed a ohick : en song; And

did - n't hes - i - tate a bit this is how he be - gan.
when he spell these words to them he took de house by storm.

CHORUS.

C, dat's de way to be - gin, H, dat's de

next let - ter in, I, dat am de third,

C, dat's to sea - son de word, K, dat's a fill - ing in,

E, I'm near de end, C - H - I - C - K - E - N,

Dat's de way to spell - chick - en. 1. chick - en. 2. chick - en.

No 22.

SONG. (Spirit of Dawn) and CHORUS.

"THE COMING OF DAWN."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Andante.

Piano.

The musical score is written for voice and piano. It begins with a piano introduction marked 'Andante.' and 'Piano.' The introduction consists of two systems of piano accompaniment. The first system features a treble staff with a whole note rest and a bass staff with a whole note chord. The second system features a treble staff with a whole note chord and a bass staff with a whole note chord. The vocal melody enters in the third system with the lyrics 'All the world is wrapped in'. The piano accompaniment continues with a treble staff featuring a whole note chord and a bass staff featuring a whole note chord. The vocal melody continues with the lyrics 'slum - ber deep, — On hill and dale and wood — The si - lent'. The piano accompaniment continues with a treble staff featuring a whole note chord and a bass staff featuring a whole note chord. The score ends with a double bar line.

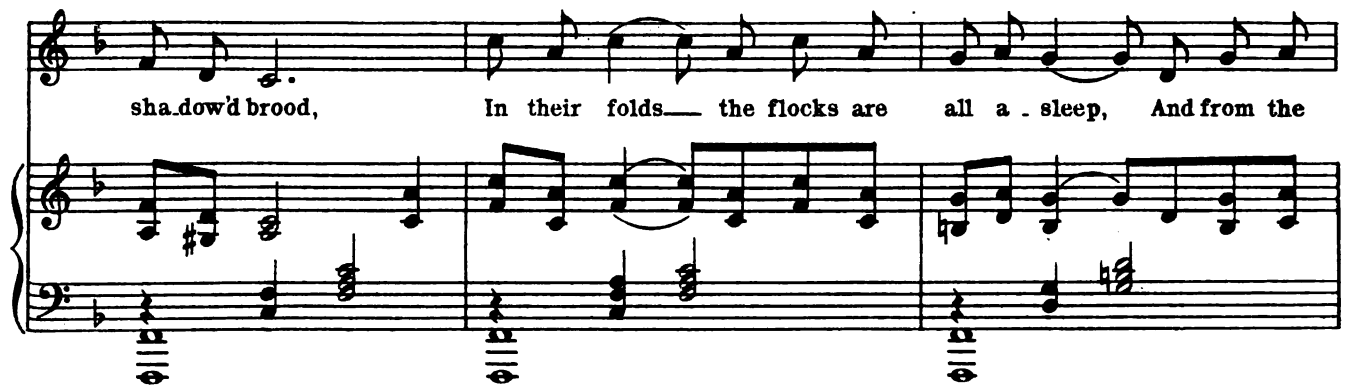
Andante.

Piano.

p All the world is wrapped in

p

slum - ber deep, — On hill and dale and wood — The si - lent



shadow'd brood, In their folds— the flocks are all a - sleep, And from the



fields a - round— There comes no sound. On the brow of the sky faint - ly



show - ing, Where the frown of the night ga - ther deep, Line on



line pal - est rose - tints are glow - ing, From the tips of the fin - gers that

creep O'er the face of the night ev - er grow - ing, Till the

dawn, like a child in its sleep, Soft - ly stirs, and

lo! — be hind a wan ing star — A gold.en gleam of light — ap.pears a .

Tempo di Valse.

. far — It is the

dawn claim - ing her sway, _____ It is the

morn, break - ing to day; _____ Day - light is

here, sings _____ ev - 'ry bird, _____ Bright and _____

clear_ all_ their_ voi - ces are heard; _____ It is the

dawn laughs — out the breeze, — It is the

morn, an - - - swer the trees. — Dark-ness has

fled, all — na - - - ture wakes; — Night - is —

dead — and morn - - - ing breaks. Ah! —

Hail! bright, dawn in an East - ern

sky, In her rose - pink dress With her gold -

- en tress, Like an em - press born

as she mounts on high, All the voices of na - ture pro -

- claim her sway. Hym - ing her Queen of day.

CHO. Hail! bright dawn in an East ern

Hail! bright dawn in an East ern

Hail! bright dawn in an East ern

CHO. sky, In her rose. pink dress, With her

sky, In her rose. pink dress, With her

sky, In her rose. pink dress, With her

CHO. gold. en tress, Like an em. press

gold. en tress, Like an em. press

gold. en tress, Like an em. press

CHO. born as she mounts on high, All the voices of

The first system of the musical score consists of four staves. The top three staves are for a three-part choir (Soprano, Alto, and Bass), each with its own vocal line. The lyrics 'born as she mounts on high, All the voices of' are written below each vocal line. The bottom staff is for the piano accompaniment, featuring a treble and bass clef with chords and melodic lines.

It is the

CHO. na . ture pro . claim her sway, Hymning her Queen of day

The second system of the musical score consists of four staves. The top three staves are for a three-part choir (Soprano, Alto, and Bass), each with its own vocal line. The lyrics 'It is the na . ture pro . claim her sway, Hymning her Queen of day' are written below each vocal line. The bottom staff is for the piano accompaniment, featuring a treble and bass clef with chords and melodic lines.

dawn, claim ing her sway It is the

The third system of the musical score consists of four staves. The top three staves are for a three-part choir (Soprano, Alto, and Bass), each with its own vocal line. The lyrics 'dawn, claim ing her sway It is the' are written below each vocal line. The bottom staff is for the piano accompaniment, featuring a treble and bass clef with chords and melodic lines.

morn break . ing to day; Day light is

here sings ev 'ry bird, Bright and

clear all their voi ces are heard; It is the dawn, laughs

— out the breeze, It is the morn, an . . . swer the

trees. _____ Darkness has fled, all _____ na - ture wakes; _____

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter rest, then a half note A4, a quarter note Bb4, and a half note C5. The piano accompaniment (grand staff) features a series of chords in the right hand and single notes in the left hand, all in B-flat major.

Night is dead _____ and morn - ing breaks!

The second system of the musical score. The vocal line continues with a half note D5, a quarter note E5, and a half note F5. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, all in B-flat major.

And morn - ing breaks!

The third system of the musical score. The vocal line continues with a half note G5, a quarter note A5, and a half note B5. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, all in B-flat major.

The fourth system of the musical score. The vocal line continues with a half note C6, a quarter note D6, and a half note E6. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, all in B-flat major.

Nº 23.**SONG.— (Queen.) and CHORUS.****"MISS INNOCENT."**

Words and Music by

BERNARD ROLT.**Allegretto.****Queen.****Piano.**

The musical score for the Queen and Piano introduction and first verse. The Queen's part is a single melodic line in G major, 2/4 time, starting with a half rest. The Piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing a similar pattern. The tempo is marked 'Allegretto'.

1. I'm a lit - tle girl you see, Miss In - no - cent my
 2. I can read quite eas - i - ly! But spel - ling's ra - ther
 3. I think sums are ra - ther fun! Of mar - riage they re -

CHORUS.**SOLO.**

The musical score for the Chorus and Solo section. The Queen's part continues the melody from the previous section. The Piano accompaniment provides a steady rhythmic foundation. The lyrics are as follows:

name is, That's who I am, Oh, real - ly. That's what I'm
 baulk - ing, Cat's spelt with C, not al - ways, Some - times with
 - mind me, Twice one are two, not of - ten. Some - times they're

CHORUS. SOLO.

not, Oh! dear! If you'd know what I can be, And
K in - stead. Then I've read in his to - ry, King
three. we know, I'll in - vent the rule of one, 'Ere

CHORUS.

what my fav - rite game is, Lis - ten to me? Much bet - ter
Charles the First went walk - ing, And talked half - an - hour, Af - ter they
an - y man shall bind me, And I'll be the one, That means that

SOLO.

try not to hear. I think it a - mus - ing To
cut off his head. I'm fair - ly con - tent - ed, But
she'll boss the show. In West - min - ster Ab - bey, They'll

CHORUS. SOLO.

quar - rel with ma - ma, Ma - ma. But find it is
wish it were the rule, The rule, That dear lit - tle
ring the wed - ding bells, The bells. A be - vy of

CHORUS. SOLO.

best to con - cll - i - ate Pa - pa, Pa - pa. But
 boys were al - lowed with me at school, At school. But
 brides - maids, and quite a crowd of swells, Of swells. A

p

as for them, And my gov - er - ness as well, Oh,
 I don't care, Just you wait a bit and see, Till
 nice long train, O - range blos - soms in my hair, Ma -

CHORUS.

they don't count. Oh, they don't count! What her
 I come out, When she comes out. Oh, good
 - ma's lace veil, Ma - ma's lace veil. Oh, de -

peo - ple must put up with, Who can tell.
 gra - cious, what a hand - full she will be.
 - pend up - on it, we shall all be there.

SOLO.
REFRAIN. *2nd time Chorus ad lib.*

Oh, my dears, {I'm} won-der-ful-ly hap-py, Life has

just be-gun, One eye on {my} {her}

book, and then the oth-er wide a-wake, And

look-ing out for fun. And af-ter all, One's on-ly young a

short time. So, in that e - - vent,

If there's a child who means to have her fling, It's lit - tle Miss

1. In - no - - cent. 2. - cent.

last. - cent.

D.C.

No 24.

FINALE.

"GOD SAVE HER MAJESTY."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Maestoso.

Chorus.

Piano.

God save her Ma - jes - ty, and grant she may at .

God save her Ma - jes - ty, and grant she may at .

God save her Ma - jes - ty, and grant she may at .

p

CHO. . tain _____ Peace and pros - per - i - ty through .

. tain _____ Peace and pros - per - i - ty through .

. tain _____ Peace and pros - per - i - ty through .

out her roy - al reign, Be this her

CHO. out her roy - al reign, Be this her

out her roy - al reign, Be this her

The piano accompaniment consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line. A fermata is placed over the final chord of the system.

na - tal day, The bright - est ev - er seen,

CHO. na - tal day, The bright - est ev - er seen,

na - tal day, The bright - est ev - er seen.

The piano accompaniment continues with two staves. The right hand has a more active melody with some grace notes, and the left hand maintains a harmonic support. A fermata is placed over the final chord of the system.

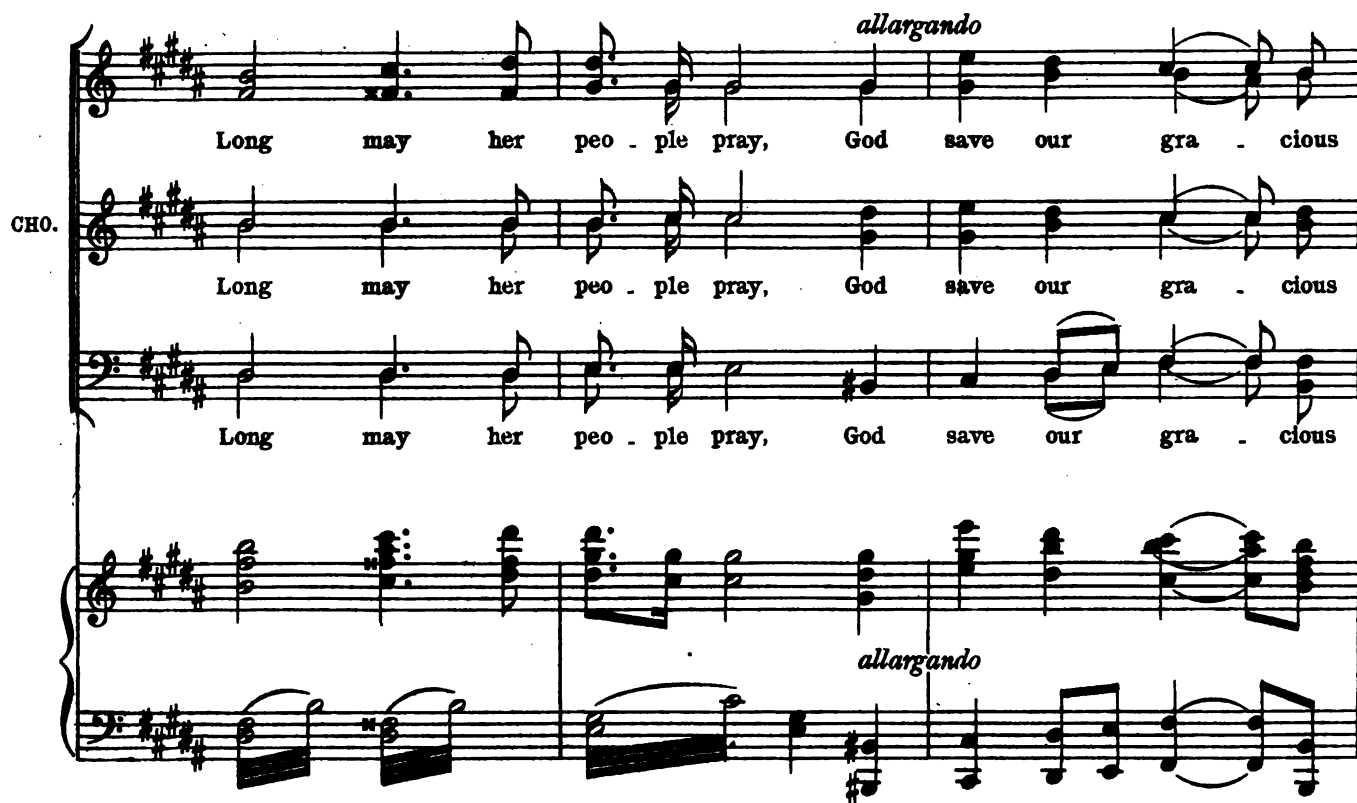
allargando

Long may her peo - ple pray, God save our gra - cious

CHO. Long may her peo - ple pray, God save our gra - cious

Long may her peo - ple pray, God save our gra - cious

allargando



Queen! —

CHO. Queen! —

Queen! —



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" " "The Waking of Spring"
" " "O dry those tears"
" " "God speed you, dear"
" " "O, sweet with flowers"
" " "Slave Song"

GUY D'HARDELLOT ... "Two Days." " " "I hid my love" " " "Because" " " "I know a lovely garden" " " "Afterwards, Love" " " "The Dawn"

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